THE EDUCATION OF A CONCERT-GOER

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Of A Concert-Goer

By

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TO MY MOTHER

Acknowledgments

This book pretends to be the work of one author. Now, while it is true that one pen wrote all the words and one man is alone responsible for the opinions uttered, the job could not have been done without considerable help. These paragraphs express my great debt to many friends who, consciously or unconsciously, contributed to it.

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into their respective backgrounds for valuable points of view. Karen, David and Gretchen, who did without a daddy while work was in progress, receive grateful thanks for their patience.

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H. U.

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Contents

Musical Examples

Prelude

If my wife had not been musically illiterate this book probably would not have been written. It is indirectly the result of bringing her up to date on the details of my job, explaining my colleagues to her, and revealing the nature of a musician's background. To tell how that came about, and to tell what this book contains, I shall have to set down a few biographical items.

I was raised in a family of musicians. My earliest memories are of the musical shop-talk which surrounded me. Conversations about concerts, full-dress clothes, practicing, professional fees, temperamental outbursts, instrument repairs—and music itself—never stopped. Such things seemed part of everyone's experience; I took them for granted. My relatives, my family's friends and, in turn, their friends also took these things for granted. There was no need to explain them; they simply existed.

Quite naturally, I too became a musician. Music lessons, student activities, a year in a theater pit, a season on the road and finally a position in a major symphony orchestra—this was the normal path and the path of tradition. I followed that path. The things I had grown up tak-

ing for granted were also taken for granted in this larger musical field. Then I left the playing profession in order to become a college music teacher.

A new world opened up immediately. I learned then that certain aspects of music, certain elements of a musician's background, so to say, were not taken for granted in this new world. Why, they were not even understood, although many people were deeply interested in the things that went on behind the musical scenery. My wife asked questions. My students asked questions. My concert-going friends asked questions. And the answers were not in the books.

Now, many answers to questions about music are in the books. Dozens of guides to a musical understanding exist. Books on music appreciation, on what to listen for in music, on how to listen creatively—such works carry the interested reader far toward an enjoyment and even a certain understanding of music. On a higher level, among books written for people with special interests, other answers can be found. Musical reference books, studies of particular fields, biographies, and analyses of particular works—such books are of great help to those whose interests are professional or historical. But the questions my wife asks, like those my students and my friends ask, are not answered in the books I have mentioned.

Many of those questions have to do with the art of music: what is interpretation, what is music supposed to do to you, what makes a composer a great master, and the like. Often they concern the profession of music: what is talent, how are musicians trained, and are musicians people. Sometimes they touch upon the business of music:

how are orchestras financed, why are certain works played so often and how much does an artist earn. And the people who ask these and similar questions are hopeful of securing answers. Why?

Because they believe the saying that you get as much out of a thing as you bring to it. They are concert-goers, for the most part; they are people who like music well enough to spend money on concert tickets and phonograph records, and to spend time on radio broadcasts. And no matter how much musical pleasure their listening gives them, they know they will derive even more pleasure if they know more about the background of music. They will get more out of music if they bring more to it.

Many other musicians have as diverse a musical background as my own; mine includes periods of being a student, a performing musician, a conductor, a radio music director, a college teacher, a writer and a program commentator. Such musicians will share my belief that knowledge of all phases of music adds to one's enjoyment. The listener will be more receptive to music if he knows something about the problems and attitudes back of its production. Music is a living thing; living human beings created it, perform it and take part in its dissemination. Whatever one can learn about such people, their methods and their purposes helps one to understand the end result.

So much for the reasons for writing this book. I have this to say about its content. It is addressed primarily to the concert-goer, with that term taken in its widest sense. If you inhabit Box LL every Thursday night at the Sym-

phony you are obviously a concert-goer. But you are also a concert-goer if you attend merely the Sunday afternoon band concert in the park, or the spring program of the United Ladies Choral Club, or the monthly effort of your local industrial orchestra.

And even if you do no more than listen to the XBC Symphony once a week, the Hour of Recorded Favorites on Tuesday nights, and play your own phonograph on other occasions, you are a concert-goer. The concert stage, the radio, and the phonograph are equally in the business of presenting music for your enjoyment. So, whether you attend in person or remain seated in your armchair, you are a concert-goer and are qualified to read this book.

You will probably have asked the types of questions I have mentioned above. The more concerts you attend, the more numerous your questions. The more intense your listening habits, the more varied your questions. The wider your background, the more detailed your questions. Who, at a concert or listening to a broadcast, has not asked himself "why do they do that," or "how is that done," or "what is that for"?

The musician's world is a strange place. It is inhabited by unusual people, haunted by tradition and concerned as much with economics as with art. It takes much for granted, but leaves nothing to chance; and it works harder than most listeners realize. Most of what takes place in the musician's world does so for good reasons. The reasons may be purely musical ones, or they may be based on past practices. They may have financial backgrounds, or they may be based on physical, acoustical facts. Whatever

the reasons, they are reflected in the performances you hear. It is largely, then, because there are so many types of reasons for musical things that the questions of the concert-goer arise.

While this book will attempt to answer those questions, and also some of the unspoken ones, it will do so by discussing various aspects of the musician's world. Its scheme of arrangement grows, very roughly, out of the following hypothetical situation. A concert-goer attends a concert. From the moment he takes his seat and reads the program which has been given to him, questions arise to plague him. They may have to do with the program content itself, or with the total repertoire, or with the art of program planning. Such matters, then, are discussed in the first chapter.

During the course of the concert other questions occur to him. After his return home, still others. And the following morning, upon reading a review of last night's concert, he is stimulated afresh by additional questions. Thus, succeeding chapters are concerned with listening habits, musical interpretation, concert economics and similar items which together make up a solid musical background upon which to build even greater listening pleasure.

Obviously, no individual concert-goer will ask all the implied questions or meet all the stated problems in one twenty-four-hour period. Rather, the hypothetical listener whose mind we shall attempt to put at ease in these pages represents the synthesis of many listeners at many concerts. He is a universal, a general example; you, as a single concert-goer, represent a portion of his questing activity.

But sooner or later, if you attend many concerts or listen to many broadcasts and recordings, the questions will occur to you also.

And now the concert is about to begin.

THE EDUCATION OF A CONCERT-GOER

1.

Here's Your Program, Sir

How will you have your music? Old-fashioned, melodious and colorful? Or do you prefer contemporary, dissonant idioms? Beethoven, Brahms and Borodin—or Schönberg, Stravinsky and Shostakovitch? May it have dash, sparkle and humor, or must it be serious and profound? Will it have clear forms and tunes, or do you like to search for melodies within the tonal mass? Short suites or long symphonies? Concertos with soloists or plain orchestral pieces without those Hollywood millionaires?

The answer to all these questions is "Yes." Every piece on every program is sure to be liked by someone; often a surprising unanimity of opinion appears among the many members of a concert audience. But every piece on every program is sure to be disliked by someone else in that same audience, and at the same time. No single piece is all things to all men. Any musical composition may evoke attitudes ranging from complete pleasure to extreme distaste when heard by many listeners.

Some like it hot, some like it old, but seldom will any two concert-goers agree in all details. Week after week, and all over the country, more than two hundred thousand

music-lovers, representing the most varied taste levels, pour through lobby doors into concert halls. Unnumbered millions enter some of those same halls via their radio dials. All are hoping to hear the music they love best.

It's the job of an orchestra conductor to make that hope come true. It's his job to prepare the programs his orchestra will play during the season: perhaps a hundred different programs, performed across the twenty or thirty weeks from October or November to late March or early April. A conductor may be an educator at heart, or a showman, or an exponent of this or that kind of music. But he cannot, dare not and does not ignore the unspoken wishes of his box-office patrons. He must, sooner or later, please everybody. It is all too easy for the patron to stay at home if the program is not to his liking.

From the end of one season to the beginning of the next —during his five- or six-month vacation, that is—the conductor makes plans to please everybody next year. He is busy with his program planning. Along with that chore are the other duties associated with maintaining a symphony season. Soloists must be engaged and orchestral vacancies must be filled; old compositions must be restudied, new ones learned, and interpretations modified of those in between.

After all this is done, the conductor may take a few days off, provided he is back shortly after Labor Day to revise programs, make substitutions in the orchestra and provide for soloists who have canceled. A conductor's long summer vacation is a unique thing. It goes like this.

Orchestra musicians are generally on a year-to-year contract. Tenure is virtually unknown, and turnover is rapid.

Every season's end sees five to twenty changes in an orchestra's personnel. Baltimore needs a first horn, Cincinnati is in the market for three cellos, and San Antonio lacks a third bassoon. Musicians are great bargain-hunters: yes, I'd like to stay here, but Indianapolis offers ten dollars a week more; sure, this setup's O.K., but Pittsburgh's season is two weeks longer. Similar observations beset the conductor weeks before the season is over; they continue until well into the summer. Correspondence takes time, as do auditions; telephone calls to all parts of the country are exhausting. The conductor is bidding against other conductors; he must get his men, no matter what they cost. And the subsequent interviews with the orchestral board's finance committee, to explain excess expenditures, are not restful. But finally, that is, some time in August, he can be reasonably sure of having a complete orchestra under contract. Last minute cancellations, he hopes, will not materialize.

Along with contracting for his musicians, the conductor is busy engaging his artists. Yes, that distinction exists. A musician, apparently, is one who performs in the orchestra; an artist, one who performs in front of the orchestra. The distinction is maintained, even though many musicians are artists in the true sense and some artists are not musicians in any sense. No matter; the artists, some two dozen or more of them, must be engaged. But not in wholesale lots, as musicians are hired; artists are piece-workers and come by the performance.

Early in the spring artists' representatives, who would be called salesmen in any other field, pour out of New York. They and the conductor engage in a four-dimen-

sional chess game (the artists are the pawns) which may go on for months. Six pianists are wanted, let us say, along with five singers, three violinists and a number of less-usual attractions: perhaps a piano duo, a cellist, a boys choir and a quartet of opera stars. Now, the six pianists must be spaced rather evenly through the six months of the season. The boys choir is needed for the Christmas program, and the opera quartet for a special fund-raising concert in February. The others, being good box-office draws, will fit anywhere into the schedule.—So run the conductor's plans.

Now the representatives take over. Sadly they report that three of the pianists are playing New York recitals in November, consequently will not start touring until Thanksgiving time. And two of those, plus one of the others, are booked for Europe in February. Hence they will be available in your section of the country (any section, for that matter) only in December and January. The conductor, equally sad, is reconciled to having four pianists in six weeks. He can begin and end the season with his singers, says he.

Oh, that's too bad, say the representatives. The situation with the singers is exactly the same. And as for the opera quartet, they're already booked for the time you want them. Now, we suggest that you move your special concert to March or April, put young Schlatzikoff in the first program—even though he's not known and may not draw a box office, he's a fine artist—and do without your major violinist, who's not playing with orchestras this season.

Here we leave the problem for the moment, confident

that the conductor will yet emerge with a well-balanced, respectable and attractive stable of artists—always subject, of course, to illness, acts of God, and impossible train connections. And the summer is only half gone.

Now he has his soloists for the main programs. In some cases he has chosen the concertos or arias he wishes them to perform; in others, he is told what the particular artist is performing this season. No matter. He can be reasonably sure of having, let us say, the Tschaikowsky, Brahms B-flat, Beethoven "Emperor," Katchaturian and Mozart D-minor piano concertos; Prokofieff, Mozart and Tschaikowsky violin concertos; and an array of the standard arias from Mozart's "Deh viene" to Wagner's "Dich, teuere Halle." The dates for those works are, of course, set. Around those works, then, the conductor builds his season's programs. Half the summer is still before him.

It is a strange thing how many doctors live in your town—until you need one in an emergency. How many matches you have in your pocket—until your pipe needs lighting. Likewise, it is a strange thing how many compositions are in the orchestra repertoire—until you begin to plan a series of programs. Further, almost every composition, excellent in its own right, seems to change character when placed next to another. Principles of program building require that each number contrast in some manner with the others. All that need be done, therefore, is to group certain pieces together and the program is done. Do that for about one hundred programs, and the season's plan is finished. Yes. Like this.

Says the conductor to himself: I have young Schlatzikoff in the Tschaikowsky violin concerto for the first con-

cert. A good piece, but who's ever heard of Schlatzikoff? I must do something brilliant in the first half to insure a good house. Beethoven's "Eroica"? No, that will go better with the Prokofieff concerto in January. Brahms's First? Hardly on this concert, when I'm not sure what my new oboist will be. Respighi's *Pines of Rome?* That's rented material, and won't be available until December. Mozart's "Jupiter"? Well . . . it has its own kind of brilliance, contrasts well with the Tschaikowsky, and is not too long. Let's put it down tentatively.

Now for short works, since tradition decrees and good sense demands that the major number not be placed first on the program. The conductor needs a rousing, spectacular, five-minute piece before the Mozart symphony, and a fifteen- or twenty-minute work after it. They must contrast with each other, contrast with the Mozart, and not overshadow the Tschaikowsky which is to come. The longer of the works presents no real problem. The Dohnányi Suite would do—although the conductor will hear from people who don't like the composer's politics. The Stravinsky *Fire-Bird* suite—but it would make the Tschaikowsky sound rather pedestrian. Strauss' *Don Juan* is not too long—but that's being saved for February. Bizet's *Carmen* suite—no, that's popular-concert material. The Brahms "Haydn" variations—they were played last year. You see, there's no real problem. Let's program any of them and trust to luck.

The standard orchestral repertoire contains a great amount of good, expressive, playable music in all forms and styles. But scarcely any of it can be played in less than a quarter-hour; most of it runs twenty to forty-five min-

utes. Short pieces which have the necessary sparkle and drive to serve as curtain-raisers are virtually nonexistent. Only one considerable group of such works can be found; for them one must turn to the opera. Mozart's overture to *The Magic Flute,* Wagner's preludes to *Lohengrin,* Weber's overture to *Euryanthe,* yes, and the overture to Rossini's *William Tell*—these are the works which our conductor must employ. They are curtain-raisers for the opera; they can and do serve the same purpose for the orchestra concert. If contemporary composers were amenable to suggestion—and I imagine that there are some who are—one might point out the great dearth of short works. Many a conductor would welcome such compositions by local or regional composers, provided they were about five minutes long and were concentrated enough to serve as first numbers.

Of course, all overtures are not curtain-raisers. Tschaikowsky's *Romeo and Juliet* is an overture-fantasy, but is not attached to an opera. A number of single-movement works are called overtures, among them Glazounow's *Overture Solenelle,* Rimsky-Korsakow's *Russian Easter,* Dvořák's *Carneval,* and Walton's *Portsmouth Point.* But these are all at least ten minutes long, and we're still looking for a five-minute piece.

Why not program a ten-minute overture? Well, for one thing, that gives us over an hour in the first half and delays the intermission until 9:30 P.M. And if you've ever been late to a concert and stood in the lobby waiting for the doors to reopen, you know how long ten minutes can be.

We'll leave the conductor with his problem. We'll visualize him balancing a dozen considerations in the air.

We'll sympathize with his struggle to find five minutes of this, twenty-five of that; to contrast Classical with Romantic and Modern; to play up the brilliance of the Tschaikowsky violin concerto and play down the box-office anonymity of his soloist; to provide you with an emotional lift across two hours of music; to give you musical proportion and perspective and variety of fare. And we'll have confidence that he brings forth a program which will introduce the new season properly, give long-standing patrons a renewed interest in the affairs of the orchestra, satisfy the conservatives as well as those avid for novelty, and charm the newcomers; above all, a program that will represent his own best musical judgment. Having achieved this major miracle, with a tentative glance at its effect upon the ubiquitous box office, he is ready to proceed to the second program of the season. Only ninety-nine to go, and the summer is yet young.

A few dozen programs are finally assembled. Comes now the program for the third week in January, when Oublievsky is to play the Mozart D-minor piano concerto. It's a rather short work and somewhat limited in sensational appeal. The perfect foil will be, of course, a large Romantic work full of brilliance, sonority and orchestral effect. But it must also be good music; nearness to the Mozart makes comparison inevitable. Wait, isn't that the week we're on tour? Six concerts in five days? That means rehearsal time is out of the question, that the Gliere *Ilia Mourometz* cannot be done. Mahler? Bruckner? Brahms? These, in turn, require extra instruments, are too long, or cannot be done without preliminary rehearsals. Well, there's always a Tschaikowsky symphony, or a Beethoven.

Standard works which are well liked, in the orchestra's repertoire, and besides, we're playing them on the road that week. So it happens that the "Pathetique" of Tschaikowsky or Beethoven's Seventh is programmed in January along with the Mozart concerto. The conservatives in the audience will enjoy the old war horses, the progressives will bemoan "just another concert," and no one will suspect that the orchestra returned to town this morning, has had one rehearsal in eight days, and is thoroughly sick of music of any sort.

Timing, musical content and rehearsal schedules are but three of the conductor's problems, and the more obvious ones at that. Add such factors as royalty payments in an already overspent budget, unavailability of rented scores and parts when they are wanted, competition from other orchestras or from broadcasts—the completed set of programs emerges as a prime example of foresight, knowledge and taste.

But conductors are hardy souls. They are not often content to perform only the works which make up the standard repertoire. They may wish to expand the range of their offerings, in the interest of greater variety—and immediately different problems arise to harry them. Many works require extra instrumentalists not regularly found on the orchestra's roster. Much of Wagner, Strauss and Mahler call for additional woodwinds, eight horns instead of the usual four, odd-sized clarinets, and the like. And only in the larger metropolitan centers are adequate players of these instruments regularly to be found. Substitution of instruments is unthinkable to a conscientious conductor; gross elimination is equally impossible. He is

faced with two alternatives: to import the needed players from other cities at a cost of at least one hundred dollars per man, or to remove the work from his program. Strauss' *Sinfonia domestica,* Stravinsky's *Rites of Spring,* Mahler's larger symphonies and Schönberg's *Gurrelieder* may be heard in two or three of the larger cities, on records, or on broadcasts. But they will not be heard, figuratively speaking, in Indianapolis, Houston, Pittsburgh, or Baltimore.

Even if the needed instruments are available, the relationship between program content and the audience's musical level must be considered. A community nurtured on the standard repertoire willingly takes only a small amount of contemporary music. A short work by Walton, a new piece by Antheil, a well-publicized bit by Harris—ten minutes worth at the most—is always palatable. But an hour of Hindemith, or an equal amount of Bartók, is strong fare for many. The conductor, torn between interest in contemporary affairs and loyalty to his patrons, must lean conservatively. Across a span of several seasons he can lead his audience to a wider understanding—or at least a forbearance. By that time the "moderns" have become standards—witness Ravel, Shostakovitch and much of Stravinsky—and the procedure must be repeated with the new crop of composers. Rare is the audience which demands new works, American works; equally rare is the conductor who dares to anticipate his audience's demands. The bulk of the repertoire will be drawn from the works of standard nineteenth-century composers; a few pieces of the late eighteenth-century Haydn and Mozart and the early twentieth-century Debussy and Ravel will be added

in order to make the repertoire "truly representative."

Here, too, the conductor is limited as to choice—or limits himself needlessly. Take Mozart, with about forty-one symphonies in the catalogue. Who knows more than a half-dozen of them? Haydn wrote well over a hundred; perhaps eight are performed with any degree of frequency. Are Schumann's second and third in the standard repertoire? Tschaikowsky apparently wrote three symphonies: the fourth, fifth and sixth. Once in a decade his C minor (No. 2) is performed; who has heard his "Manfred" symphony in recent years? Are Beethoven's second, fourth and eighth symphonies played as often as his "Eroica," fifth and seventh? These are merely samples, taken at random, of the wealth of repertoire material which does exist, is full of musical worth, yet is largely ignored. But again our conductor has good reasons for not programming such works.

Some, but by no means all, of the lesser-known Haydn and Mozart symphonies are small in scope. They are merely routine works which will not stand repeated performances. Hence the conductor cannot afford to study and rehearse them, and place them in his regular repertoire. Other works, notably the two unperformed Schumann symphonies, contain small technical flaws: passages which drag or which are marred by faulty instrumentation. Still others are not representative of the style for which the composer is best known. The Schubert fifth symphony, for example, is dilute Mozart; the Stravinsky first is pure Glazounow; the Dvořák second and fourth are weak Brahms.

Libraries are full of compositions which represent years

of work by hundreds of composers. Although many of these works are worthy of occasional performances, the conductor must face two factors before he dares include them in the repertoire: rehearsal time and box-office appeal. Even if the conductor knows them—opinion is divided on this point—they must be rehearsed by the orchestra. And if they are not sound in all respects they will not appeal to the audience.

It is now late summer; the conductor has not yet begun his vacation. For months he has been wrestling with his programs. Yes, and held auditions to replace two trumpet players who asked to be released from their contracts; the reason, dance-band jobs at thirty dollars a week more, plus a longer season. And conducted a series of guest performances at a well-known summer festival. And heard with real regret that one of his artists had canceled her entire forthcoming tour because of illness—or perhaps that lucrative radio contract was a contributing factor. And shifted dates because the Auditorium was needed by the City Council on three occasions. Meanwhile, his own symphony remains unwritten and his transcription of the Bach *Passacaglia* has not been begun. And as for studying the new scores, refreshing his memory of the old ones, or revising his interpretation of the standard works—such things must wait until the meetings with the Finance Committee are out of the way.

October is now well along. The chores are all finished, and our conductor is free to take his six-month vacation. And in five days the new season begins. Oh, well, a few days at home never do any harm; vacations are a nuisance anyway. At least, the season is off to a good start: musi-

cians, artists, programs, finances—all are taken care of.

A week later, the orchestra takes its place on the stage. The conductor, looking fresh and well rested, acknowledges the thunderous applause with dignity. He winds up for the first flourish of the baton, then waits for a few latecomers to be seated. The season is about to begin.

Here's your program, sir.

2.

Listen to This

THE next time you attend a concert, stand in the lobby at intermission time and listen to some of the comments that are made. Eavesdropping may not be mannerly, but it can be quite illuminating. You'll overhear comments about the singer's gown, about the conductor's eloquent gestures, and about certain members of the audience. You may even hear comments about the quality of the performance and the nature of the program. But one remark you'll be sure to hear over and over again is that "the music was way over my head." Try it sometime.

There is a state of mind implied in the expression "over my head" that deserves some examination. It suggests, of course, that the music has not been understood. Apparently, then, music must be understood as well as heard, as well as enjoyed. So many books talk about understanding music that there must be something to the idea. Is there? What is there to "understand" about music?

Let us look first at what the music does to you, or still better, what the composer is trying to do to you. He is trying to provide you with an emotional experience, he is trying to move your feelings. We listen to music to get

out of an emotional rut, to have our feelings moved. Now, either we respond to the music, and have our emotions jump around a bit, or we do not respond to the music, in which case we sink more deeply into our rut. So far, there's no reason to call upon the understanding, the intellectual faculty. So far it's merely a matter of emotional response or emotional non-response.

How does the composer achieve this miracle? How does he move us from here to there, so to speak? Obviously, through his choice of musical materials; through his selection of melodies, chords, rhythms, dynamics and tone colors—all organized with regard for contrast and proportion. One combination of these musical materials moves us one way, another combination another way, and a third combination may not move us at all. We respond or we remain apathetic. But still there's nothing to understand.

What, then, is there to understand about music? Let me draw up an analogy: how does one understand a landscape? One looks at it. One looks at terrain, trees, shrubs, flowers, grass and sky. One feels proportions; one observes how one group balances another, how one color contrasts with another. One looks at all these details and relationships, one becomes aware of the total effect, and one responds to the landscape: I like, or I don't like. Does one need to understand it?

Within the limits that the analogy carries with it, the same thing is true of music. Let us do in the one what we have done in the other. In the landscape we see and observe; in music we hear and observe. It is the act of observing which enables us to go along with the composer. Does one understand a beautiful proportion? Does one

understand a dramatic contrast? Does one understand a lyric melody? One *observes* such things; and in becoming conscious of them one is emotionally affected one way or another. One likes or one does not like. Good taste comes into account here, but not abstract, disembodied, intellectual understanding.

This does not mean to imply that there is nothing to understand about music. A later chapter of this book will deal with certain of the historical and analytical studies which have been made about music. There one will see that many aspects of the art appeal directly to the intellect and become subject to understanding. That understanding, in turn, elevates one's enjoyment to a higher level. As a matter of fact, the entire content of this book is devoted to presenting and explaining a few of the peripheral problems of music. But here and now we are concerned with the first approaches to music in performance. And on that level, observation and emotional response are the sole requisites.

Now, in observing we must of course listen intently, in as much detail as possible. One listens to a theme, a melodic idea with some significant shape or noteworthy rhythm, and observes what happens to it. One hears another theme, probably a contrasting one, and observes how it interacts with the first. One observes a proportion between this part and that, one observes the contrast between one section and another, and one is moved accordingly. In keen observation of as many details as our experience allows us to grasp do we find the means thoroughly to enjoy the music. And it is that observation

which one hopes to develop as one moves along in a musical life.

In the analogy above I used "see" and "observe"; and the latter was used synonymously with "look at." In seeing and looking at we imply two different degrees of activity. The same is true of the corresponding words in the auditory field: hearing and listening. My dictionary, after defining the words, goes on to say: "*hear* does not necessarily imply attention or application; *listen* always does." And as soon as the concert-goer is reconciled to this difference in degree of activity, and resolves to listen rather than merely to hear, the way is open to a degree of musical enjoyment which is impossible to him who only hears.

Thus, two courses are open to the concert-going ear. It can *hear* the jumble of sounds, the contrasting high and low pitches, the loud and soft tones, the patterns of various tone colors, the characteristic sounds emitted by the various instruments, and all the other auditory stimuli which music calls forth. And in hearing them the ear may be quite isolated from the mind which organizes and translates these sounds into pleasant or unpleasant experiences. The concert-goer has paid no heed to what his ear has heard; he might as well have been elsewhere.

By the second course, the ear can *listen* (obviously, in connection with the mind to which it is attached) to the mixtures of tone, to the fragments of tunes which roll by, to the strands of melody. It can select from them such sounds as arrange themselves into patterns, and discard the rest. It can, through an act of recall, rearrange the elements of the pattern into a mental counterpart of the music. And it can respond emotionally to what it has heard.

In the one case the ear has heard a large array of musical sounds; in the other, it has listened to music. We shall see later that some compositions must be listened to more intently than others. A work of Haydn's, for example, whose melodies are clear and whose accompaniments are subdued, presents no problems. Certain compositions of Brahms, on the other hand, are characterized by a subtle web of tone whose melodic outline is not always immediately apparent. In much of Brahms one must "listen into" the music. But more of this later.

Listening, selecting, recalling—these are the instruments for achieving an emotional response to music. The concert-goer's problem thus resolves itself into a matter of developing good listening habits. Here's a way to begin; we might call it the isolation method.

Turn on a music broadcast, play a record, attend a concert, or visit at next Thursday's choir rehearsal. No matter what music you are confronted with, try to listen only to its lowest tones. The characteristic boogie-woogie beat at the bottom of a dance tune, the sustained low notes of a symphony, the sonorous tones of your local basso—any of these will serve. Put yourself in the state of mind in which you can wander around within the tonal swath, and sink to the bottom of that horizontal web of tone. Listen to—which means pay attention to—the foundation of the piece you are hearing. If you lose it for a moment, no matter. The essential thing is to isolate one melodic line or one set of tones from the others. It's easiest, of course, to listen to the top line, to the principal melody; so easy, in fact, that little good to the improvement of your listening habits will result. The melody is too obvious and too

dominating. The isolation of the bottom part or of an inner part is more challenging, more stimulating, and more rewarding. Select what you wish to hear and discard the rest, momentarily.

The process is made even more effective if you can follow the printed music of that part. Do you have, for example, a string quartet recording in your library? A printed score for such a work can be bought for less than a dollar. With the records and the score in your possession you can follow at will any one of the lower or inner parts. You can attain to that happy position in which you experience the music as a series of layers, as a three-dimensional thing. You will acquire the ability to make one part stand out merely by listening to that part and shutting out the rest. That is selective listening.

This is as good a place as any to attempt to allay one general misconception. The idea has become established that chamber music, and especially string-quartet music, is difficult to listen to. It is popularly supposed to be highbrow, and therefore unrewarding. True, it is seldom sensational, as a circus is sensational. But does one attend only the circus? Is there not a time or a place for an intimate drawing-room drama, or a personal revelation by a great artist? The listener will find that chamber music has values which no other field can duplicate. For clarity of purpose, for ease of listening, and for relaxed enjoyment chamber music has no peer. When you next practice the isolation method of listening and wish to pay attention to single musical lines, see how enjoyable a string quartet can be.

Phonograph recordings and radio broadcasts, however much they may help to make quantities of music avail-

able, suffer from one disadvantage: they provide no visual stimulation. Presumably, television broadcasts will overcome that disadvantage to some extent. In these preliminary stages of acquiring good listening habits, you'll need all the help you can obtain; and visual aids help enormously. Since it is scarcely expedient to wait until television becomes universally available, one might make use of one's eyes in the following way.

The next time you attend an orchestra, band, or chamber-music concert, look as well as listen (notice the use of the word "look" rather than "see"). In an orchestra concert, for example, watch the string-bass players for part of a movement. You'll see them preparing to play. By watching their fingers you'll be able to observe whether they are playing a rapid passage or sustaining long tones. You'll hear the entrance of the musical line they are working over, and you'll hear its exit, as you watch them. And in watching and listening to one line being played, you have temporarily stopped paying attention to (although you may have been hearing) the other musical lines. Selective listening is again at work.

After you have acquired some skill in listening to the lowest part of a composition—and it's amazing how quickly that can take place, with a little practice and patience—you might well modify the procedure by selecting a middle part. Or, if you have access to orchestral performances with any degree of frequency you might try this combination visual-auditory method on another group of instruments, or even on single wind instruments. It is well to mention in passing that this method also supplies the quickest way to learn to identify the tone qualities of the

various woodwind and brass instruments. And for these purposes, balcony seats are much better than main-floor seats; your view of the performers is unobstructed.

The essential factors in this method of listening are to isolate one instrumental line, to select that line for intensive listening, and to develop the ability to wander up and down within the tonal mass. This type of listening can be developed, and among professional musicians often is developed, to the point where one can aurally isolate one violin, say, from the sixteen or so which are playing the identical part. Here, again, watching the performance provides the means.

For example, single out one violinist from the section which sits at the conductor's left. Observe how, when he turns a page or adjusts the music stand, the absence of his particular tone quality leaves its mark upon the composite violin quality. Observe how his re-entry affects the tonal mass. Look for any slight discrepancies or lack of uniformity in the bowing of the violin section, and locate the slight accent that the carelessly made bow change brings with it. Difficult to do, yes; but it can be done and it serves as an example of the refinement the human ear is capable of. There are many anecdotes, most of them probably true, about famous conductors and their ability to distinguish single wrong notes in the mass of orchestral tone. Selective listening is responsible; fortunately, no concert-goer need feel hampered if he does not attain to that level of listening acuity.

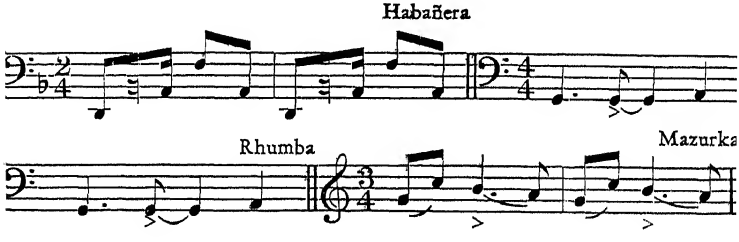
Another way of achieving good listening habits might be called the pattern method. A great number of musical compositions contain specific melodic or rhythmic patterns.

These may appear as short motives which are easily recognized and remembered. Such motives, occurring repeatedly with little or no change, played by different instruments, and appearing in different contexts, can be isolated. They can then be followed through the composition in which they occur, and can thus become the means for developing selective-listening habits still further.

As a rather familiar example of this type, take the "Habañera" from Bizet's *Carmen*. The prevailing quasi-tango figure, shown in Example 1, is present throughout the piece. The ear can seize upon this figure while ignoring, temporarily, the lines of melodic interest. It can observe its alterations to major and its changes in degree of loudness, and can acquire considerable skill thereby.

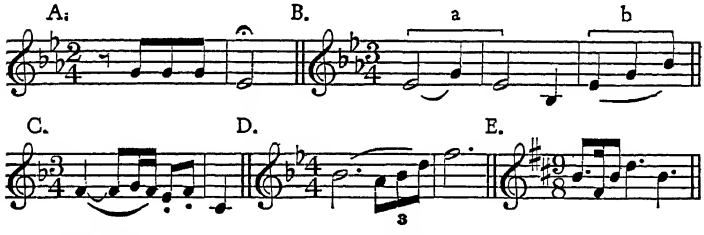
Many other dance tunes or pieces derived from dance rhythms will exhibit similar striking patterns. For example, most tangos will contain rhythmic figures similar to that of the "Habañera." A rhumba's characteristic rhythm, and that of a mazurka, are also given in Example 1. All of these dance forms provide easily recognizable figures which can be isolated, heard out of their context, and made to provide excellent practice material for selective listening.

EXAMPLE 1



Further, the literature is full of works built upon specific non-dance motives. The Beethoven fifth symphony is as well known as any. Its first movement is constructed largely out of repetitions and developments of a single four-note figure. The first movement of the same composer's third ("Eroica") symphony contains long passages in which two dissimilar fragments are manipulated. The first Beethoven string quartet, Opus 18, No. 1, the Schubert B-flat piano trio, Opus 99, and Wagner's "Ride of the Valkyries" are excellent examples of the use of motivic figures. Their principal motives are reproduced in Example 2. And many other compositions make use of similar figures.

EXAMPLE 2



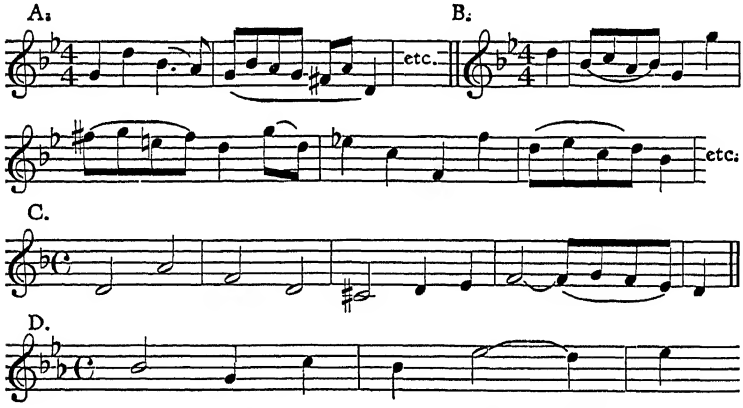
A: Beethoven, Fifth symphony; B: Third ("Eroica") symphony
C: Beethoven, First string quartet, Opus 18, No. 1
D: Schubert, B-flat piano trio, Opus 99
E: Wagner, "Ride of the Valkyries"

And finally a third way of developing good listening habits may be cited. Let us call it the formal method. In a sense, this is an outgrowth of the second (pattern) method. For the musical factor which you isolate has rhythmic and melodic characteristics similar to the factor in the pattern method; but now the factor is larger, longer, and more di-

versified. You listen for an entire formal element, perhaps a melody eight or more measures long. The compositions which are best adapted to this method of listening are fugues, passacaglias, and sets of variations.

Those three types of music may be characterized as monothematic. In them, a single melody or theme provides the essential material. They are opposed by polythematic compositions—sonata forms and rondos are typical—in which two or more themes are employed.

EXAMPLE 3



A: Bach, Fugue in G minor (the "Little")
B: Bach, Fugue in G minor (the "Great")
C: Bach, *The Art of the Fugue*
D: Bach, Fugue in E flat ("St. Anne's")

The easiest one to begin with is the fugue, in which the theme runs or flees (compare the word "fugitive") through the composition. You hear a single melodic line at first, unencumbered by accompaniment or other musical de-

vice which might cloud the melody. The theme will, in most cases, be a few measures long. To be a good theme it must contain a characteristic leap or contour or other trademark so that it can always be recognized. Example 3 shows a few of the better-known fugue themes.

After you have heard the theme played through once to begin the fugue you will hear it repeated in another instrumental line, and usually placed five tones higher or four tones lower than at first. And now, the theme having been completed in the first line, that line goes on with a countermelody. Again that process is repeated in a third line, and most usually in a fourth (if the piece is a "four-voice fugue") as well. Each time the musical texture becomes a bit more complex, but the theme will always stand out. You can always select the theme for your intensive listening.

At this point the so-called "exposition" of the fugue is completed and the episode begins. During the episode you may not be able to find the theme, for it may appear in fragmentary form or may not be used at all. No matter, for in a few measures another exposition will begin, possibly a bit more elaborate than the first time, and most likely in another key. Here the theme will occur again, and will be available for your listening pleasure. In this manner additional episodes and other expositions may follow.

Finally, in a section called the "stretto" you will hear the theme in several parts at once; the simultaneous appearances are combined in a manner which suggests piling-up or overlapping. This brings the fugue to an end. Throughout its course you have listened only for the

theme; but you have heard it in high and low ranges, alone or in company with countermelodies, and almost always unaltered.

Many famous fugues might be listed here to serve as material for this type of listening. The best-known are without doubt those written by Johann Sebastian Bach. The two fugues in G minor, whose themes were given above, are available in several recordings, both for organ and in orchestral arrangements. A number of the fugues from Bach's *The Well Tempered Clavichord* have been recorded; and perhaps the greatest of his fugal works, *The Art of the Fugue,* is available.

You may point out here that few private record libraries contain even a portion of the compositions I have mentioned thus far; and that one cannot select one's concert programs and broadcasts to fit special listening needs. But music stores and record shops have these recordings, and they have listening booths. Most of them welcome a potential customer, even though he plans to listen merely to a part of the record, as it were. Vast quantities of music have been recorded; you can listen to much of it, or to certain parts of it, by spending half an hour now and then in your local music store. And the new listening technique you acquire there can be carried home and applied to your own records.

For other material adapted to the pattern method of listening we turn to the passacaglia. The name of this musical form is probably derived from the Spanish *pasear* and *calle,* and thus implies a type of street dance. A passacaglia, like a fugue, begins with an unaccompanied melody. But here it is usually first heard in the bass; the

melody is often eight measures long, in triple meter, and in a minor key.

That theme, then, is repeated dozens of times, with perhaps a few small modifications. But each time after the first playing the structure above the bass melody is varied. Countermelodies, running figures, rhythmic elaborations, and involved imitative passages may appear. Below all this the theme itself is heard, recognizable and clear. The passacaglia, because of this characteristic, is classified as one of the *basso ostinato* (literally, obstinate bass) types. Perhaps the finest one is the Bach C-minor passacaglia, whose theme is given in Example 4. It is available in recordings, both in its original form for organ and in its orchestral arrangement.

EXAMPLE 4

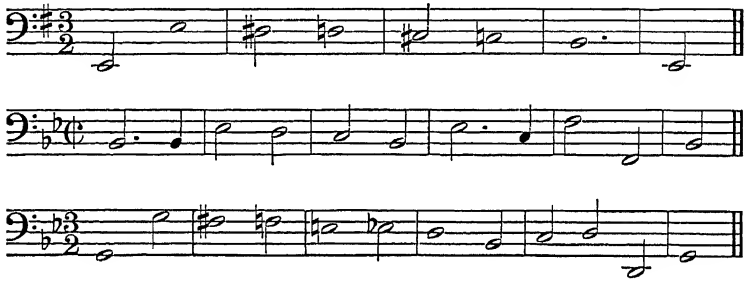
Bach: C Minor Passacaglia

The essential feature of the passacaglia type is, of course, the dominating melody in the bass. One can never lose it. Its sonority, its regular reappearance, the fact that its end is marked by the musical punctuation device known as a cadence—all these make it well adapted to our purposes. Other *basso ostinato* passages are equally suitable. Three of the most famous may be mentioned here: the "Crucifixus" from Bach's great mass in B minor, "Dido's Lament" from Purcell's *Dido and Aeneas,* and the closing section of Brahms's *Variations on a Theme by Haydn.*

Their regularly recurring bass passages are shown in Example 5.

EXAMPLE 5

Bach: Crucifixus
Brahms: "Haydn" variations
Purcell: Dido's lament



In all the compositions of the *ostinato* type the characteristic and dominating bass phrase is heard, while the material above the bass is presented in the form of variations. Your selective-listening technique will take a long stride forward if you play these compositions a few times, isolate the bass line from the other lines, and listen intently.

But not all sets of variations employ the *basso ostinato* device. In other examples of the variation technique the theme is not a single melody, as it was in the case of the passacaglia. On the contrary, it is most usually a complete little tune of sixteen or more measures, supplied with its harmony, and heard as a musical entity. Listening to compositions entitled "theme and variations" or "variations on a theme" or something similar may be a bit more difficult at first. Now it is well, therefore, to select the melody itself for intensive listening. Observe its range, its contour, and any rhythmic or expressive features it may

have. Remember it well; and as the successive variations are played, try, in your imagination, to superimpose the theme itself upon each variation in order fully to realize the nature and the extent of the changes.

Variation sets can be divided into two large types: one in which the melody is ornamented or embellished, but in which its contour remains essentially unchanged; the other, in which large modifications of style, harmony, and general structure take place. The first type is more susceptible to the pattern method of listening. It is found most often in the works of Haydn, Mozart, and Schubert. The variations in the "Emperor" string quartet of Haydn, Opus 76, No. 3, are of this type; likewise the variations in Schubert's "Death and the Maiden" string quartet in D minor, and the same composer's piano quintet, Opus 114, nicknamed "The Trout."

The second type, more characteristic of nineteenth-century music, is much freer. In variation sets of this type the essence of the theme is retained, true enough. But the theme's style and character, its external effect, and the musical texture itself are so greatly modified that the connection between the theme and its variations is sometimes difficult to find, especially on first hearing.

Many outstanding examples of this type are available in recordings: the slow movement of Beethoven's B-flat piano trio, Opus 97, nicknamed "The Archduke"; the finale of his ninth symphony; the two sets of variations for piano, by Brahms, on themes by Handel and Paganini, respectively; Brahms's above-mentioned variations, for orchestra, on a theme by Haydn; the "Enigma" variations

by Elgar; and the first movement of Dohnányi's suite for orchestra. All of these works are worth repeated hearings, both in their own right and as material for selective-listening practice.

A parenthetical comment is in order at this point. If you have merely read the past few pages and have done no listening along the suggested lines, you may have the impression that this matter of developing good listening habits is a tedious and difficult affair. On the contrary, it takes hold with remarkable speed, and immediately increases one's musical enjoyment. For as soon as a single additional observation about a musical detail is added to those already present, the listener is appreciably closer to the heart of the music. And the effect is a cumulative one; each bit of progress in selective listening opens the doors to more and more details of structure and style. Each increase in the degree of listening intensity reveals more of the enjoyment to be found in music.

What, now, are we to do with all the details we have been listening for so avidly? Are we simply to notice them and let them pass by? Are we to think of music merely as sets of details strung together? No, for the details are simply the musical materials with which the composer moves our emotions. We advance now to the point at which we become aware of the composer's intentions toward us.

A later chapter of this book, one concerned with musical interpretation (see pages 132-155), will make clear that the composer's musical intentions are revealed in his musical plan of organization, that is, the musical form in which

his composition is cast. He reveals his artistry in the way he projects and develops his musical ideas. And our emotional response to those ideas is conditioned by the way in which they are presented. Although we may be unaware of the composer's formal plan at first hearing, the impact of those ideas upon us is greatly enhanced if they are projected clearly and developed logically. The musical form allows this to take place; further, it allows the ideas to make their cumulative impression upon us, thus to affect us emotionally.

In order to apprehend the musical form we must try not only to listen to the details, but also to remember them long enough to relate them one to another, thus to fit them into the formal structure. It becomes appropriate, therefore, to examine the element of memory, or rather the ability to recall musical details after they have passed by.

Memory results, as everyone knows, when a sense observation is combined with thought. Hearing or seeing a thing is not enough to insure having a memory of it; we must listen to it, or look at it. Now we see immediately how important the matter of selective listening really is. For, by listening to details in one of the ways we have been discussing, we have also had to think about them. The very process of selection requires that we attend to—which is to say, think about—certain details to the exclusion of others. Thus, having developed our good listening habits, we have simultaneously strengthened our ability to recall musical details.

We all know people who can remember details directly.

They apparently have no need of relating the remembered detail to other details, or of employing any of the standard mnemonic devices to assist in its recall. They can reproduce a detail merely by calling it up out of the depths. Such people are fortunate; they have but to pay attention to a musical detail in order to remember it and, later, recognize it when it returns in another section of the musical form.

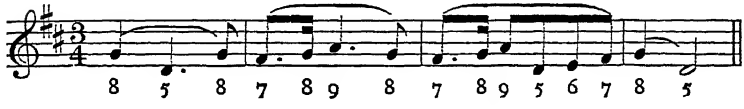
But for most of us some extraneous device for aiding recall is needed in these early stages. Among these devices the element of association is probably the best known. (Here we must tread warily, for among professional psychologists the "association theory" has been discarded, to a great extent, in favor of the "Gestalt [structure] theory," the working of which is implied in the paragraph immediately above.) Even though it be a numerical or verbal association, for practical purposes it aids in the recall of a musical detail.

Numerical associations are perhaps the most readily available. The process may be summarized as follows: number the scale steps, letting the octave be 1 or 8 interchangeably, and determine which steps are employed in the detail or melody to be remembered. Now, by giving a bit of thought to the numerical sequence which results, an association is formed. The fragment of Beethoven's "Eroica" symphony, quoted in Example 2, B, then becomes 1-3-1, 5-1-3-5. The famous theme from Schubert's "Unfinished" symphony, popularized under the title, "You Are my Song of Love," begins 8-5-8, 7-8-9. Actually the first phrase-fragment, namely 8-5-8, is enough to recall the entire melody to your mind (see Example 6).

Verbal associations are said to offend some listeners. The feeling exists that a set of home-made words, when attached to a tune, stands in the way of pure enjoyment. That, I believe, is a rather precious attitude. Anyone who

EXAMPLE 6

Schubert: Unfinished Symphony



objects to verbal associations either is beyond the point of needing them or forgets that here we have to do with a device merely useful in increasing one's span of musical memory. Long before the musical composition is mastered the words will have been forgotten. But they will have served, meanwhile, their purpose of providing an association of ideas between the rhythm of the words and the shape of the melody.

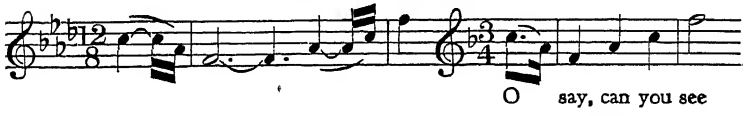
Frederick Stock, in the Chicago Symphony Orchestra's children's concerts, employed such verbal associations with great success. Never was there evidence that the nonsense words stood between the listeners and their musical enjoyment. To mention only one example of this genial conductor's procedure, he attached the phrase, "I lost my hat" to the opening measures of Beethoven's fifth symphony (see Example 2, A), long before someone realized that the rhythm of those measures duplicated the "V" (for victory) of the Morse code.

The discovery that the opening phrase of Beethoven's piano sonata in F minor (the "Appassionata"), Opus 57, is the minor version of the corresponding phrase of *The*

Star-Spangled Banner is not far removed from the method of verbal association (see Example 7). Many other examples may be found in the literature.

EXAMPLE 7

Beethoven: Opus 57



Similar associations will occur to every imaginative listener. Long or short, significant or nonsensical, they serve only to help him recall the musical detail and to recognize it upon subsequent hearings. And until the "Gestalt" psychologists persuade us that associations of ideas are harmful or pointless, we will do well if we continue to use them in this connection.

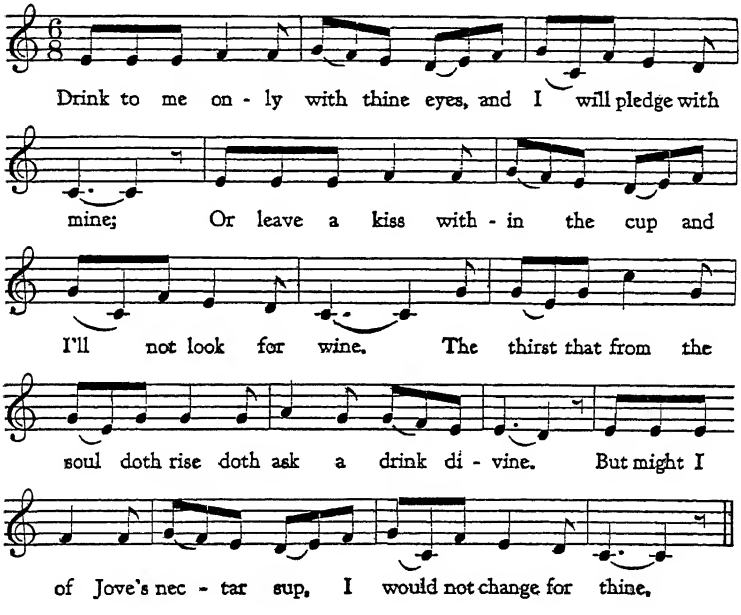
Up to this point our whole approach to music has been an analytical one. We have broken down, isolated, and selected. Now we begin the opposite procedure: the synthetic, the building-up, the combining process. And we will find that the recognition of four principles will assist this synthetic process. The principles, which underlie almost all significant musical composition, are those of repetition, symmetry, contrast, and variation. Generations of composers have written countless works in many forms and in different styles; the four principles, or modifications of them, are never long absent from these works. And the overwhelming majority of all music illustrates two or more of them simultaneously.

An excellent example is close at hand in a tune which everyone knows: *Drink to Me Only with Thine Eyes;* it

is reproduced in Example 8. Sing the tune over to yourself. Notice how the second line, beginning "or leave a

EXAMPLE 8

Drink to Me Only with Thine Eyes



kiss," repeats the melody of the first line; these two lines thus exemplify repetition. The third line, beginning "thirst that from," contrasts with the first two in every detail. The fourth line, "but might I," is again identical with the first. Notice also, in line 3, how "thirst that from" is related to "soul doth rise"; both begin with 5-3-5, but one progresses to 8 (on "from") while the other remains on 5 ("rise"). The two phrases are thus subtly varied. In retrospect, then, we perceive the repetition of lines 1 and

2, the symmetry of lines 1 and 4, the contrast between lines 1-2 and 3-4, and the variation within line 3. Here in miniature, and in a melodic context, are the essential musical principles.

From this point on, awareness of musical forms becomes synonymous with awareness of the above principles in a larger, structural context. In a small folk-song, as we have just seen, the principle of symmetry may be seen in the first and last lines of the tune. In a large sonata-form movement of a symphony, on the other hand, it may be seen in that a section—possibly four or five minutes long—heard at the beginning of the movement is recapitulated to form its closing section. Further, the principles of contrast plus symmetry may be seen on a large scale in a rondo form. That form may be diagramed as ABA or ABACA; the A sections, of course, provide the symmetry, and the B and/or C provide the contrast.

A lengthy and detailed discussion of all musical forms might be undertaken here; but since the technical mastery of formal details is not among the skills to be acquired in this chapter, that discussion will not take place. It is more to the point for the listener to establish an attitude toward the musical forms he will be exposed to.

You, having acquired the habit of listening selectively and the ability to recall what you have listened to, will be able to make your own discoveries in the realm of musical form. You will follow with keen delight the melodic adventures of a fugal theme, for example, and you will rise to the climax of the fugue even as the theme does. Or you will be moved by the forcefulness of a first theme in a symphonic movement, affected by the lyric beauty of a

contrasting theme, and will respond to the dramatic encounter between them. You will know what to look forward to, in a formal sense; you will greet every once-heard composition as an old friend. Yet you will experience great satisfaction in realizing with how much subtlety and variety the great composers deviate from the formal procedures you have learned to expect from them.

Further than this only the specialist need go at the moment. The intricacies of phrase structure, the technical relationships between one part and another, the formal details which are characteristic of individual composers—such considerations are of great importance to the musical analyst, and they are the essence of the composer's training. But they need not concern the concert-goer at this point. What is important is to become aware of significant musical details, and to recognize them when they reappear in other contexts and under the influence of one or another of the musical organizing principles. When that is done the composer's musical intentions are made manifest and the listener responds directly to the composer's emotional message.

3.

High Spots in Music

In summarizing the selective-listening method, near the end of the previous chapter, I used the term "significant musical details." In that chapter the term had reference to those elements of music which can serve to develop the technique there discussed. It would be unfortunate, however, if we went no further and remained merely on this technical level. For, musically speaking, a "significant detail" is one which provokes an emotional response. And it is in that sense that the term should be used in the present chapter, for here we shall deal not with particular listening techniques but with emotional responses to music.

Uniform responses to a particular piece of music probably do not exist. You have but to observe the reactions of your neighbors at a concert to bring home the fact that there is a great variety of listener-types. You will see one listener who responds primarily to the rhythmic aspects of the music. Another may dream, and float through the concert on rose-colored clouds. A third type, score in hand, will be there to see if all the players perform what the composer requires of them. Still another, a professional musician, perhaps, will concentrate on details of show-

manship and matters of instrumental technique. Obviously, none of these types will respond to the music in the manner of the others.

You have probably noticed such types of listeners. You have seen combinations of them, and have seen them change in mid-concert from one type to another. Possibly you, on appropriate occasions, have taken some of their characteristics unto yourself. And that is as it should be, even as it must be. Certain compositions evoke primarily a rhythmic response; any thrilling march provides an example. Others, through the atmosphere they establish, set an entire audience to dreaming. Multiply the number of compositions by the number of listeners: you have the kinds of listening that exist. The ideal listener, you or I, that is, embodies many of those kinds of listening. His response varies as the music is altered in style and content, as his own mental and physical states differ from time to time, and certainly as each composer makes different demands upon him.

The most direct changes in listener response, of course, are those brought about by changes in musical content. Variety is the essence of music; no successful composition can afford to go along on a level of monotony. Lyric and dramatic bits alternate; a full-bodied texture is succeeded by a thin, tenuous one; a mass of detail is relieved by a crystal-clear passage; stirring rhythms give way to sustained melodies. And to each of these situations the ideal listener reacts appropriately. He becomes the restrained time-beater, the floating dreamer, the analyst of detail, the connoisseur of phrasing, and the empathic listener as the music requires.

The ideal listener does and is all these things. But he does more as well. For he knows of certain isolated moments in music; for them he lies in wait, as it were. He knows that they bring the greatest rewards in musical enjoyment with them. Such high spots in music are scattered throughout the literature in rich profusion. The experienced listener willingly exposes himself to hours of routine listening, to endless successions of notes, for the sake of such moments. They appear in unexpected places and are of many different kinds. Whatever their nature, the pleasure they give rise to justifies all the patience and energy that are required to find and recognize them.

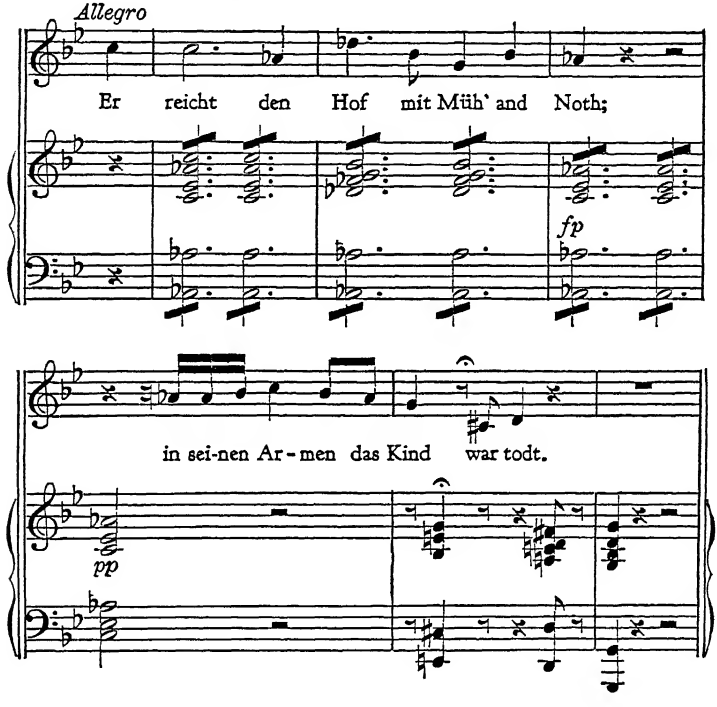
In the following pages I shall list a number of such high spots. Musical examples and descriptions of them, in each case, will help to show their diverse nature. Descriptions are inadequate, however, and cannot hope to do justice to the overwhelming appeal of such passages. Here, again, music stores and record booths will make the compositions concerned available to you if you do not have the records in your own library. I shall hope that you will respond to them as I have, and begin your own search for similar high spots.

The Erlking is one of Franz Schubert's earliest songs. It is a dramatic and gripping work throughout. Its hammering, relentless accompaniment gives way, at times, to a rapidly pulsating figure which provides contrast but not repose. Its text, divided between lyric narrative, seductive blandishment, and apprehensive pleading, is wonderfully mirrored in the melodic line which is driven onward and onward by the diabolical accompaniment. Dramatic outbursts are followed by wild shrieks; a sudden cry is the

signal for a still faster, more intense hammering figure. At the great climax of the song the father reaches his haven in safety. The wild pulsation stops abruptly, a soft chord

EXAMPLE 9

Schubert: The Erlking



is heard, and the melodic line is transformed into a half-recited phrase of utmost simplicity (see Example 9). The extreme contrast between eloquent and simple narration, the masterful quality of understatement, and the meaningful pause in the music combine to make this a moment of heartbreaking intensity. Having once heard the song

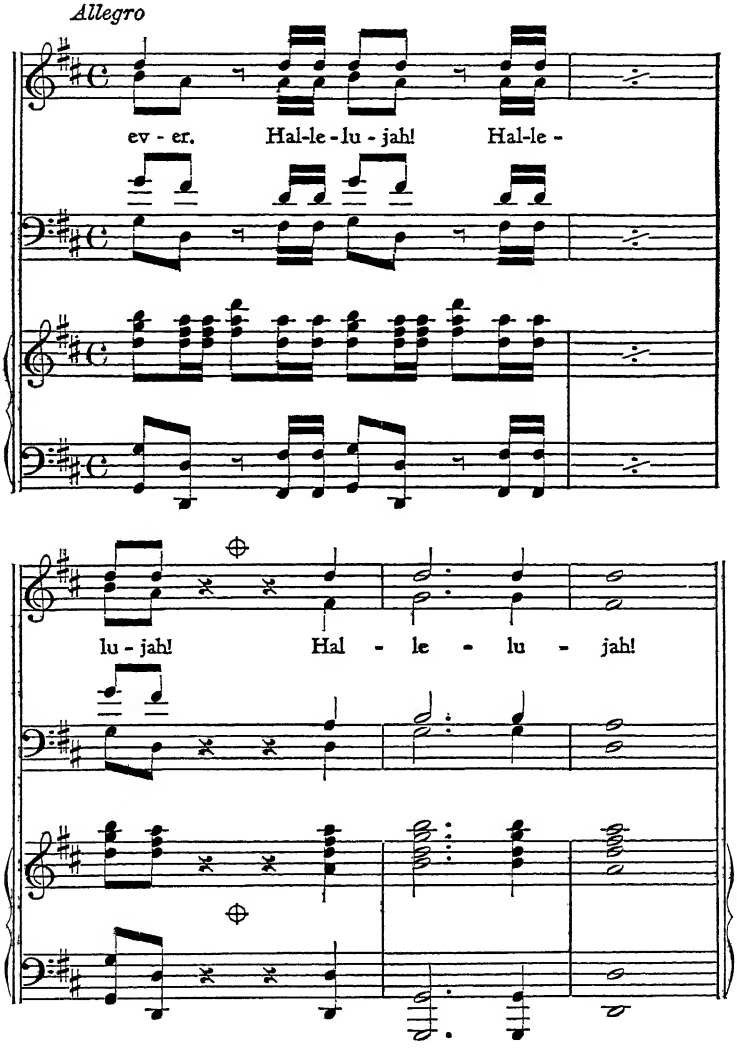
and having once felt the effect of that dramatic contrast, one lives with the moment in memory. It is an unforgettable experience.

You have heard the famous "Hallelujah Chorus" from *The Messiah* of George Frederick Handel. You have thrilled to the power and majesty of the music, and have been carried along by the sweep and momentum of its first section. The contrasting second part, on the text, "The kingdom of this world," and the brilliant, fugal third part, "and He shall reign," prepare you for the overwhelming weight of the closing section. The endlessly reiterated "hallelujahs," heard singly, together, and in imitation, bring the music to an enormous climax of sound and movement. The last half-dozen rhythmic shouts are almost unbearable in their intensity. The inexorable drive is suddenly broken off (see Example 10); there comes a half-measure of silence during which the sonorities and the monumental harmonies quickly melt away. And out of this vast, eloquent silence comes the final slow, massive, and triumphant "hallelujah" like a gigantic amen. No one who has been thoroughly responsive to the power and compulsion of this chorus will fail to be moved by the dramatic pause which seems to grow in significance with each passing second.

In the finale of Johannes Brahms's first symphony, in C minor, a similar dramatic pause occurs, and one which is equally gripping in its intensity though shorter in duration. The movement is prefaced by a large introduction whose several sections presage what is to follow. The finale itself is a sonorous, deceptively simple, and massive

EXAMPLE 10

Handel: The Messiah (Hallelujah Chorus)

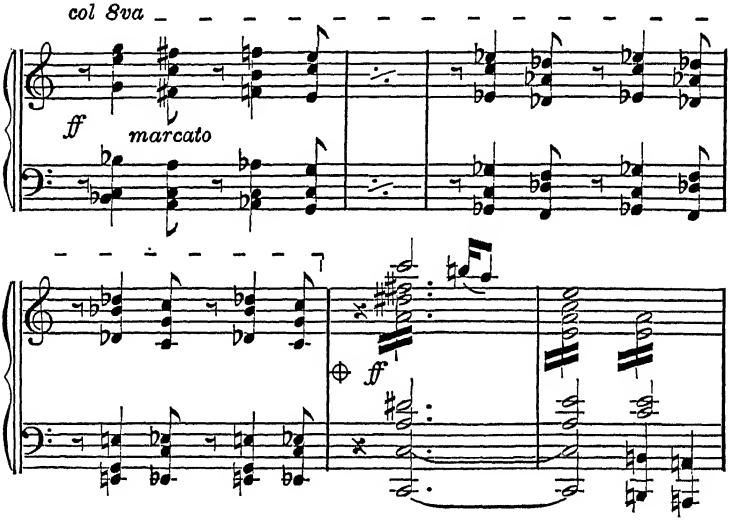


piece. Its themes are developed with power and drive as they approach a climax. A two-note fragment, derived from one of the phrases in the introduction, is forcefully repeated in syncopation several times, each time after a

EXAMPLE 11

Brahms: 1st Symphony

(Finale, meas. 281-287)



short pause. The successive pauses seem to grow in significance as the fragments grow in weight and the music rises in intensity. Finally, at the climax of the section (see Example 11) the syncopation stops abruptly, the pause is lengthened, and the whole orchestra gives vent to a dissonant roar in which all motion ceases. At the hands of a great conductor the moment is one which is guaranteed to produce cold chills in the sensitive listener. And as the music diminishes in volume and the rhythmic drive is

resumed, that moment remains in the memory and casts its shadow over the rest of the finale.

Here, in the Brahms first symphony, as in *The Erlking* and the "Hallelujah Chorus," the element of extreme contrast is at work. From fullest sonority to complete silence, from dramatic hammering to restrained recitation, from relentless drive to dead stop—these are situations which live with the hearer long after the music has ended, and which make music so rewarding.

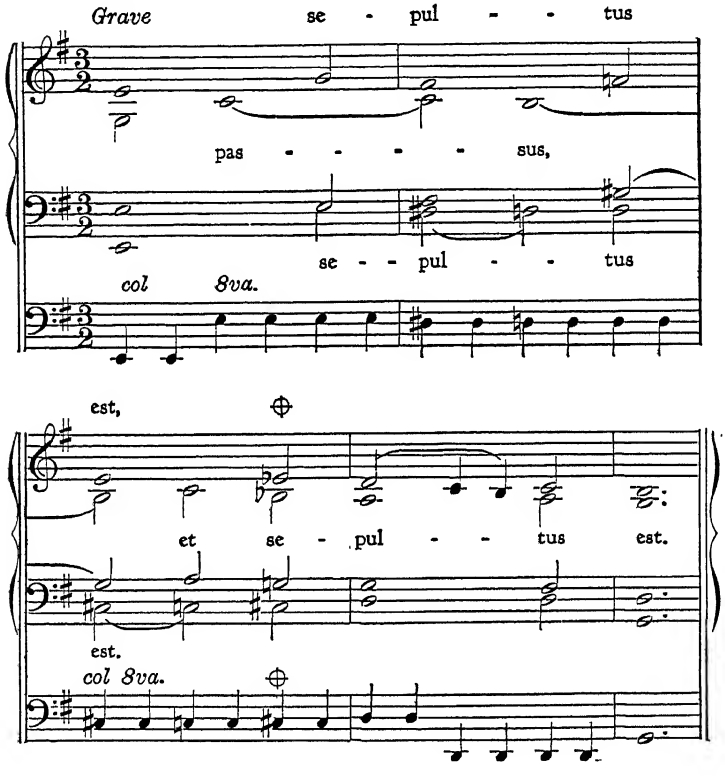
In another group of compositions the element of unexpectedness gives rise to a memorable high spot. A new harmony, a phrase heard out of context, a shift in tonality —these provide moments which are among the great musical experiences.

The "Crucifixus" from the B minor mass of Johann Sebastian Bach is one such composition. The entire movement is based on a four-measure *basso ostinato* phrase in E minor (see page 28, where the phrase is given). The text is from the Nicene creed: "He was also crucified for us, suffered under Pontius Pilate, and was buried." Bach chose to set the poignant text in a contrapuntal, intense, and sustained style. Tight imitations, restrained dissonances, and a gentle motion toward the final cadence characterize the movement. The phrases overlap, pile up, and subside again, all above the persistent E-minor bass passage. In the last five measures (see Example 12), over the words "suffered, and was buried," a series of downward-inflected harmonies produce a moment of restrained anguish. There, after a brief pause for phrasing, the harmonies turn in another direction, the movement virtually dies away and ends in G major. One of the simplest of

musical devices, this modulation to major is also one of the most magical. The grief implicit in the text is miraculously

EXAMPLE 12

Bach: Crucifixus (Closing measures)



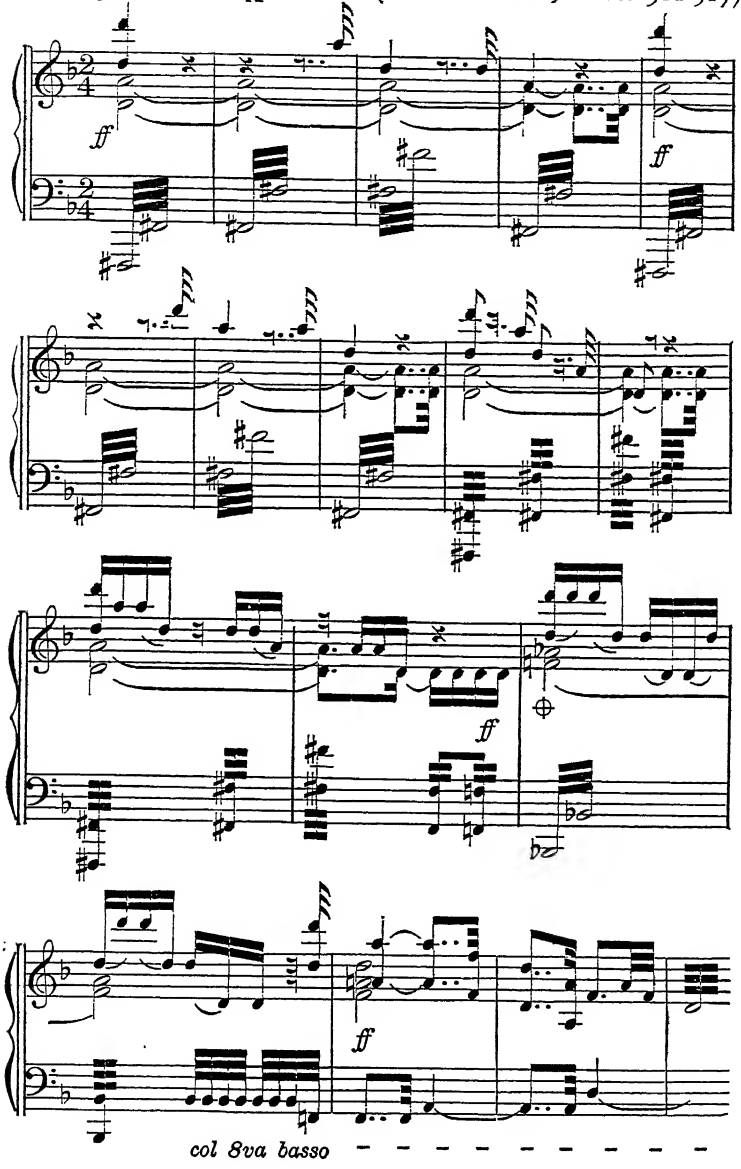
transformed into hope and courage. The power of Christian faith seems to become incarnate at this great moment.

An equally overpowering moment, but radically different in its effect, occurs in the first movement of Ludwig van Beethoven's ninth symphony, in D minor. The long

EXAMPLE 13

Beethoven: D Minor Symphony

Allegro ma non troppo (*1st Movement, meas. 301-317*)



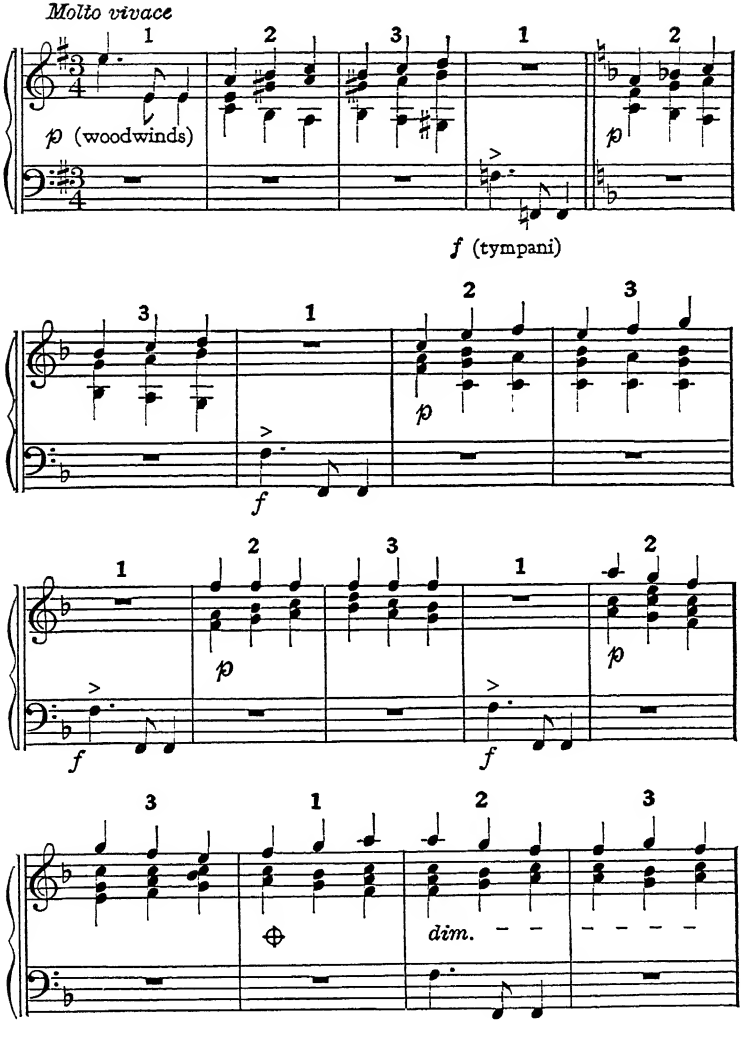
yet concentrated development is finished; the various themes have been developed to the point of exhaustion. A crescendo, leading to the recapitulation, begins and reaches a high level of sonority. Fragments of the first theme are shouted out, fortissimo, by the upper strings (see Example 13). Again and again the fragments return, each time more intense and each time more strongly establishing the D-major tonality. At the moment when sound and intensity have reached the breaking point the harmony shifts suddenly to a dissonant seventh-chord on B flat. The diabolical intensity persists for two measures more; then the first theme breaks forth in all its majesty and strength, and in the expected key of D minor. But the quality of that D-minor harmony has been strangely altered. The unexpected B-flat chord, heard two measures earlier, has given it a remoteness and shattering effectiveness which cannot be explained. The feeling of great physical shock, as though the earth had shifted on its axis, is tremendous. Taken out of context, the moment cannot be felt in its full power; in context, its effect is indescribable.

Another high spot, related in unexpectedness but not in size, is found in the second movement of the same symphony: Beethoven's ninth. The movement, one of the largest of all scherzos, has begun with a one-measure motive (see Example 14). A fugal exposition, whose theme is four measures long, has been based on this motive. After an extended development a similar fugal section is introduced, again based on the motive; but now the theme is three measures long. The tympani pounds out the first measure, the woodwinds take the second and third; the

EXAMPLE 14

Beethoven: D Minor Symphony

(2nd Movement, meas. 192-209)



phrase is repeated several times in this manner. Suddenly, on the heels of a diminuendo and as the sound is dying away, the tympani motive is delayed for one measure while the woodwinds continue with the theme's development. This simple device is amazing in its effect. By presenting the motive one measure later than the listener had been led to expect it, Beethoven succeeds in giving the passage a three-dimensional quality. For the diminuendo, plus the extension of the phrase only in the tympani, produces a feeling of the music's moving away into the distance. What had been heard in one plane is suddenly transferred to two planes through this stroke of great genius. This is truly an inspired moment, yet it passes so rapidly that few listeners are aware of its existence.

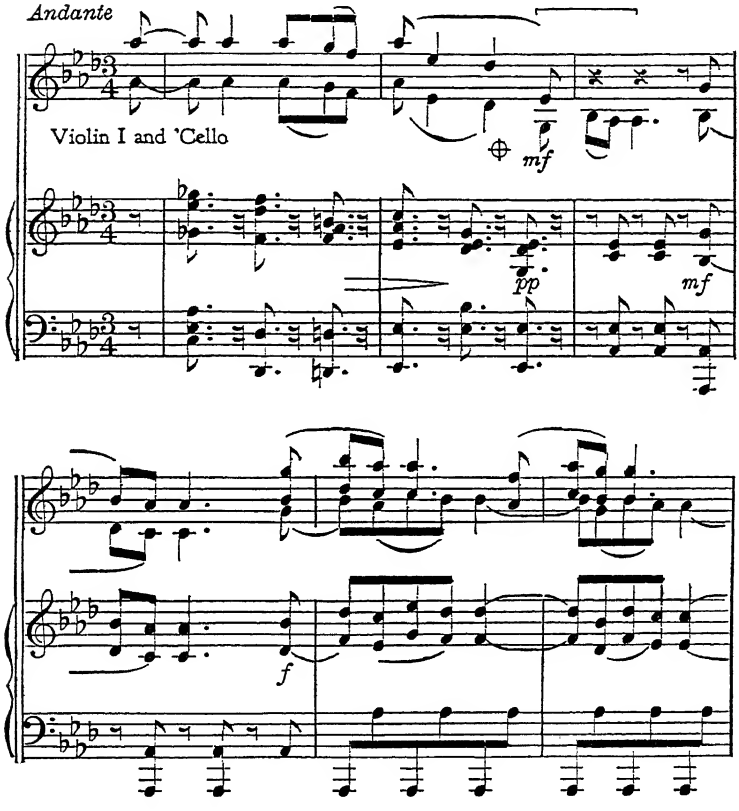
One further example of the effectiveness of the unexpected may be given. We turn to the Brahms piano quintet in F minor, Opus 34. The second movement of this work is a slow, lyric piece which unfolds with great restraint. It begins with a long melody in the piano over a light, syncopated accompaniment in the string instruments. The two parts of this melody are followed by a short codetta whose fragmentary tune grows out of the last phrase of the principal melody. Then follow, in the expected order, a second theme, a transition, and a recapitulation of the first. During the recapitulation the music grows in intensity and rises to a soaring climax (see Example 15). The climax subsides in an eloquent manner, and emerging out of its sonorities one hears the small fragment which had appeared in the codetta early in the movement. But now the fragment is expanded and provided with musical life of its own; it becomes the motive out

of which the movement's closing section is constructed. The unobtrusive fragment, easily overlooked on first hear-

EXAMPLE 15

Brahms: Opus 34

(2nd movement, meas. 116-121)



ing, is now heard in another context and becomes a dominant melodic factor. Here Brahms has succeeded in making audible the organic growth-processes of music in a

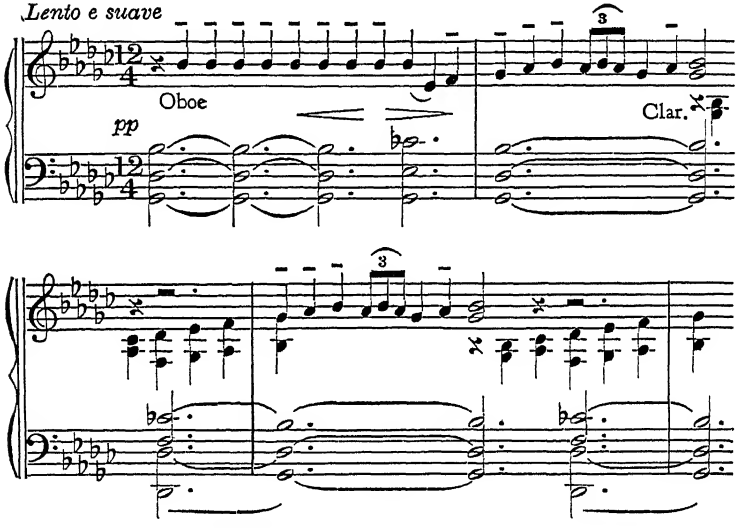
way which is simple, yet wonderfully subtle and emotionally significant.

A number of great musical moments are due not to particular structural or melodic devices, however, but

EXAMPLE 16

Sibelius: 2nd Symphony *

(3rd Movement)



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rather to the general mood or atmosphere which surrounds them. The introductions to Beethoven's fourth and seventh symphonies, the quasi folk-song near the beginning of Richard Strauss' *Also Sprach Zarathustra,* and the slow movement of Gabriel Fauré's piano quartet in C minor, Opus 15, are cases in point. Three moments of this type may be singled out for closer attention.

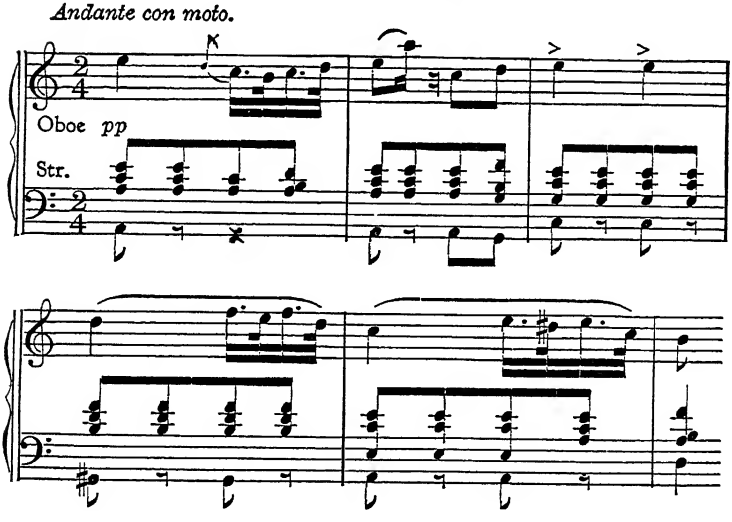
The most obvious and perhaps most directly appealing

of these atmospheric high spots occurs in the second symphony of Jan Sibelius. Its third movement is a scherzo: fast, restless, and energetic in the manner of most scherzos. This scherzo's themes undergo an unusual amount of vigorous manipulation which culminates in a few sharp and striking pizzicato chords. Suddenly the mood changes as the scherzo's trio (the movement's middle part) begins (see Example 16). A languorous melody, characterized by nine repetitions of a single tone, is heard in the oboe over soft chords in the other woodwinds. An air of tranquillity, scarcely matched in twentieth-century literature, is established; and it is all the more effective because of the tumultuous nature of what had gone before.

EXAMPLE 17

Schubert: C Major Symphony

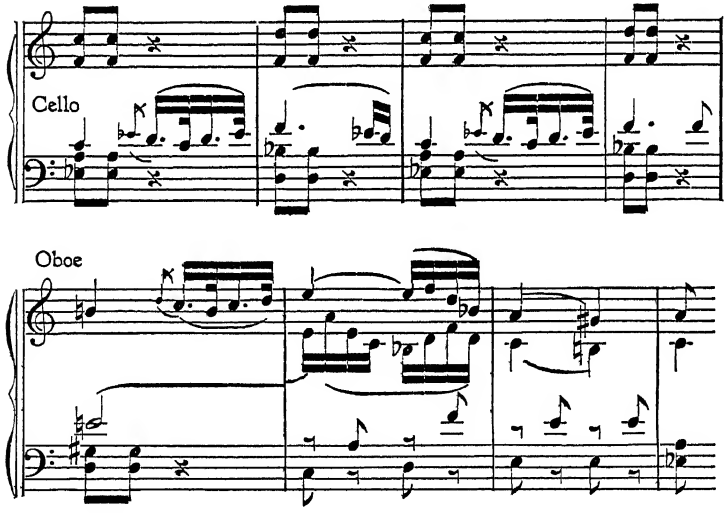
(2nd Movement)



The seventh symphony of Franz Schubert, in C major, includes a charming slow movement in the composer's most lyric vein. That movement's main theme is a piquant, lightly moving melody played by the oboe (see Example 17). After a lengthy development which grows in volume and complexity, a series of brusque chords punctuated by dramatic pauses is introduced. The chords diminish in volume and retire to the background; out of them emerges a soul-filling cello melody of haunting beauty (see Example 18). Related in style to the oboe

EXAMPLE 18

meas. 253-259



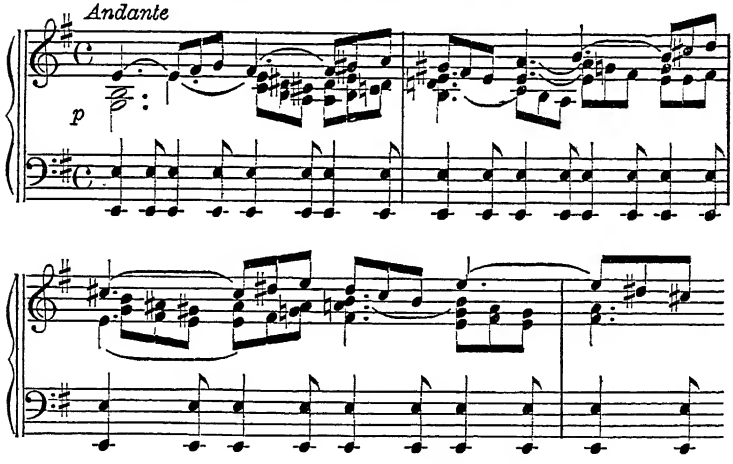
melody, it has a completely different character. It is almost as though one were hearing the oboe melody from the inside. This wonderful transformation is simplicity itself, as are so many moments in Schubert's music. Pure and

restrained, it establishes a mood of nobility that is seldom duplicated.

On a much larger scale, and perhaps less obvious on first hearing, is the music which begins Bach's *Passion According to St. Matthew*. The opening chorus of that work is prefaced by a majestic orchestral passage. Several melodic fragments are woven together to form a tight contrapuntal web of tone which grows, rises and falls, and seems to reach out endlessly (see Example 19). A pulsat-

EXAMPLE 19

Bach: St. Matthew Passion



ing, reiterated note in the bass provides a resting place from which to view the expanding progressions of the upper melody. The passage, even on first hearing, is one of great dignity and reserve. But heard in retrospect or heard a second time, after the profound qualities of the entire work have been experienced, it is seen in its full

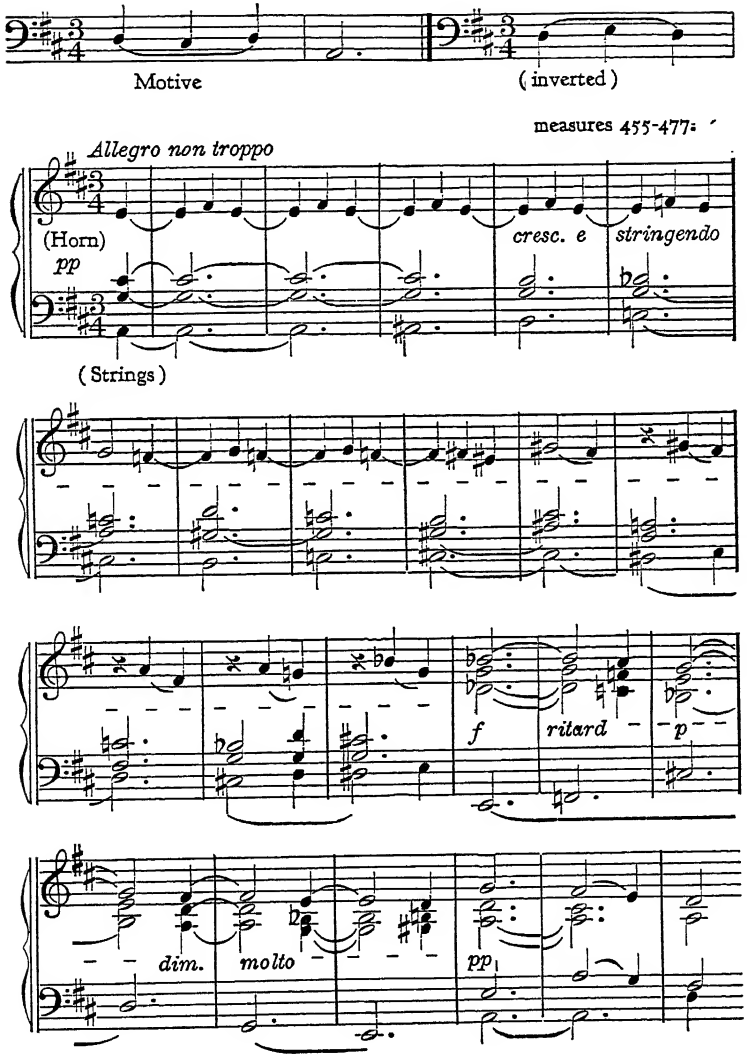
stature as one of the noblest, most concentrated, and most inspired of all passages. The gigantic scope of the *Passion,* the depth of religious feeling which the work discloses, and withal, the absence of external effect—these require that an air of controlled fervor, vastness, and simplicity be established. In the realization of Bach's genius in combining these diverse elements, in the recognition of the masterful way in which Bach presents his case from the very outset of the work, lies the peculiar effectiveness of this passage. Only a profound, sincere, and great individual could have conceived these opening measures.

Still another type of treatment leads, in the works of many composers, to individual passages of great worth. Moments of this type depend for their quality on the factor of musical development. That factor is to be understood as the process whereby new melodies, harmonies, and rhythms are suggested by or derived from themes and rhythms heard earlier in the composition.

One of the clearest examples of musical development (the term is used here in the technical sense just described), and one which illustrates the quality of a great composer's imagination, is found in the first movement of Brahms's second symphony, in D major. The music begins with a short motive which is influential in shaping the principal themes. After a magnificent development of those themes the composition continues with their recapitulation in Brahms's most suave manner. The recapitulation leads to the inverted form of the motive, which is then given to the horn (see Example 20). That instrument proceeds to develop the motive still further in a passage of utmost clar-

EXAMPLE 20

Brahms: 2nd Symphony
(1st Movement)

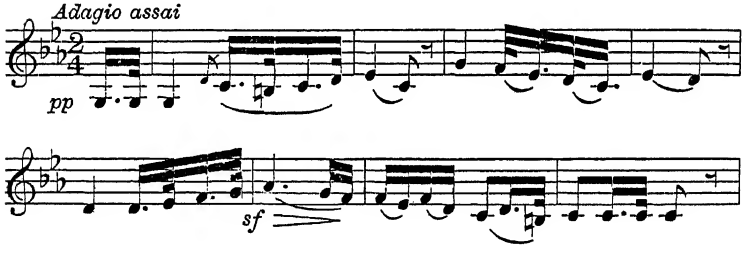


ity and emotional concentration. Onward and onward, ever more and more intense, driven by the compelling harmonies which support it, the melody rises to a climax and gently subsides to lead into the final coda. Out of a two-note fragment Brahms succeeds, in this twenty-three measure passage, in creating one of the most eloquent moments in all nineteenth-century music. As an example of technical skill it is unmatched; as a musical experience it is unforgettable.

A different type of development is heard in the closing measures of the funeral march (second movement) of Beethoven's "Eroica" symphony. The process here is one of dissolution rather than organic growth. The movement's main theme (see Example 21), somber and severe,

EXAMPLE 21

Beethoven: Eroica Symphony
(2nd Movement)

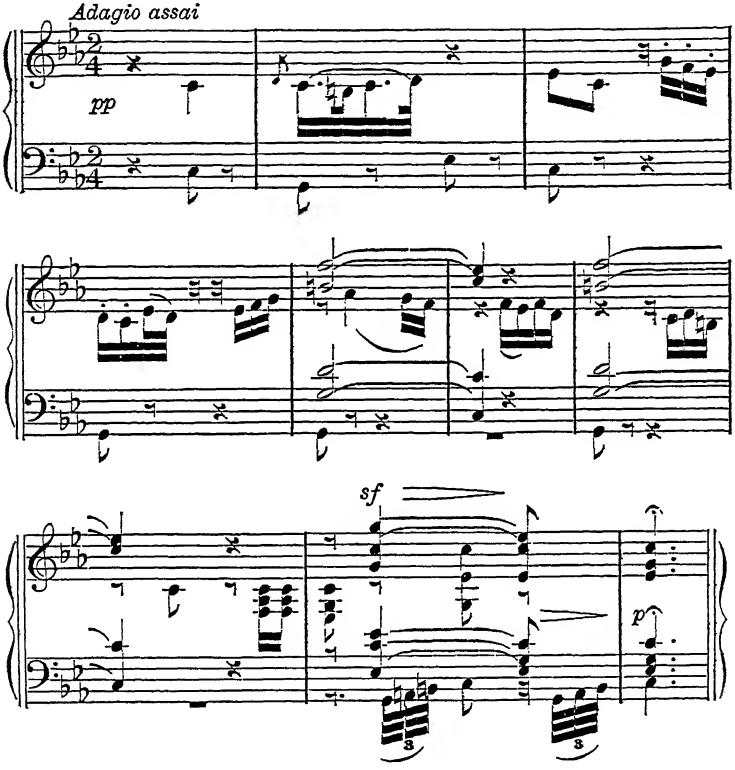


is composed of several contrasting sections, all of which undergo extensive development. After a restrained recapitulation a closing section occurs, in which the thematic fragments are commented upon still further. Then, in the very last measures of the movement, after all possible light has been thrown upon the themes, after the funeral march

has ended, and after feelings of anguish have been laid to rest, the opening measures of the main theme return (see Example 22). Hesitant and fitful, they present the melody

EXAMPLE 22

meas. 238-247



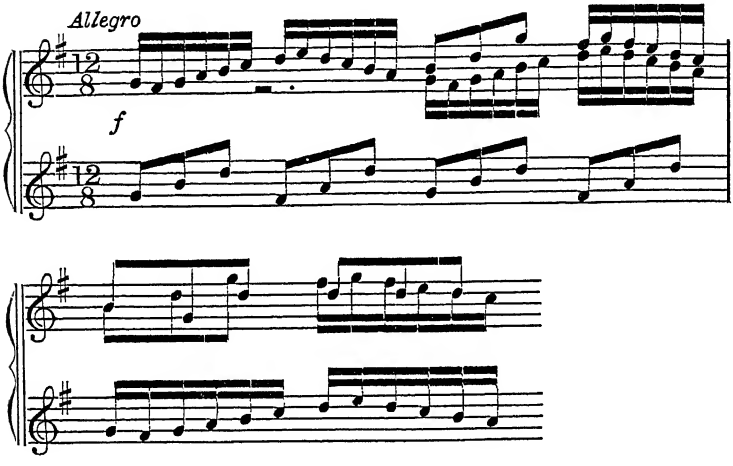
rhythmically transfigured, broken down, dissolved, yet filled with a degree of poignancy and pathos that is heart-breaking. Here is a musical personification of death.

For quite the opposite emotional experience we turn

to the third "Brandenburg" concerto of Bach, in G major. The second movement of that work is alive, bustling, and vigorous. A sparkling, energetic passage in sixteenth notes begins the movement (see Example 23); the momentum

EXAMPLE 23

Bach: Brandenburg Concerto, No. 3

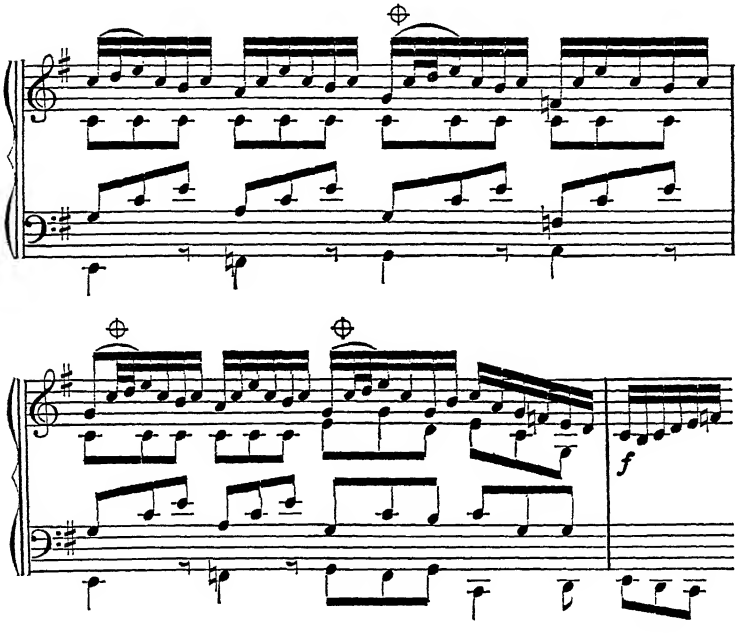


and driving exuberance of the musical lines are not relaxed. Every measure is filled with its rising and falling scale figures in rapid tempo; every measure carries the listener along with relentless, invigorating force. The enthusiasm engendered by the music is irresistible; for more than two minutes—which is a long time for rapid movement to be sustained—the exuberant passage is continued without a break. And then the exuberance is increased; for the sixteenth-note motion is compounded, on three occasions, by the addition of a few notes twice as fast (see Example 24). This is the tiniest of details, true enough; yet its effect upon the attentive listener, or upon one who

knows the passage and lies in wait for it, is overwhelming. The modification comes as a revelation of Jovian humor; gone in the winking of an eye, it remains in the memory

EXAMPLE 24

meas. 35-37



of him who has heard it as one of the most delightful and heart-warming details in the literature. This is no long-faced, serious music. Its youthfulness, zest, and drive put it in a category all its own.

And finally, one additional source of musical high spots is found in passages where a technical detail is concealed or subtly disguised. Moments of this sort are not usually grasped at first or second hearing; they usually reveal

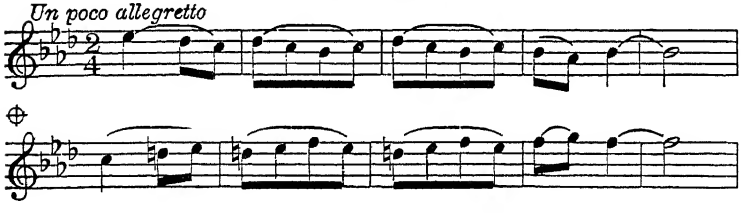
themselves only after the score has been examined. Even then, one may pass them by and remain unaware of their existence. Nor does the recognition of such passages give rise to the same quality of feeling as those we have discussed up to this point. It is more in the nature of intellectual appreciation that is experienced in these cases. One is given a glimpse into the composer's mind, one sees the marks of his tools. For two examples of such moments we look into the symphonies of Brahms.

The third movement of Brahms's first symphony, in C minor, is a gracious and pleasant piece. It provides a perfect contrast to the sublime andante which precedes it, and also to the monumental finale, discussed on page 42, which ends the symphony. It begins with a simple, undulating melody in the clarinet; the accompaniment is provided by a few other woodwinds and by the cellos (see Example 25). Nothing could be more charming in its simplicity.

EXAMPLE 25

Brahms: C Minor Symphony

(3rd Movement)



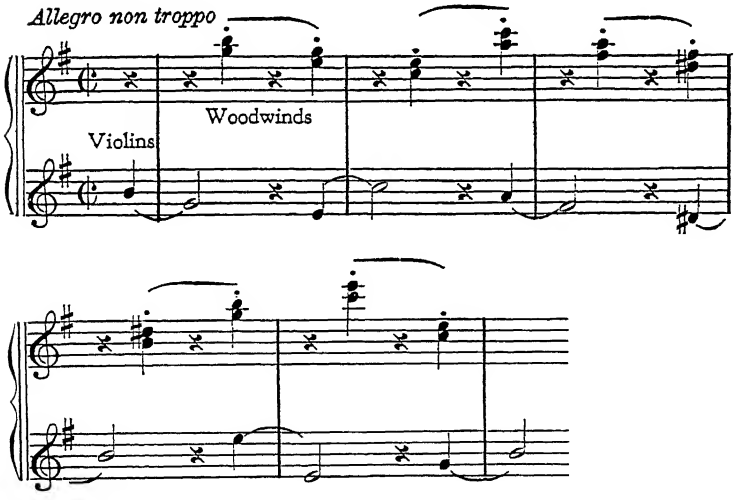
Yet if you will take the first phrase (five measures) of the melody, copy it on thin paper, turn it upside down and read it from the back, you will find the second phrase (again five measures). The process is actually one of in-

version; the contour of the first phrase is inverted to produce the contour of the second. But this technical feat is lost sight of when one responds to the suavity and limpidity of the finished product. One marvels that the device can give rise to so pleasant a tune; and therein lies the pleasure of hearing the phrase.

The Brahms fourth symphony, in E minor, begins with a pulsating, noble melody played by the violins (see Example 26); an accompaniment of light, syncopated chords

EXAMPLE 26

Brahms: E Minor Symphony
(1st Movement)



is supplied by the woodwinds. The utmost clarity prevails in this passage; one suspects nothing cerebral or even complex. On closer inspection, however, one discovers that the upper line of the woodwind chords duplicates the

violin melody. Thus Brahms creates a canon, usually one of the most austere of musical devices. Here, again, as so often in the works of Brahms, one is struck by the technical skill and subtlety of that composer, and is delighted at having seen through one of his concealed strokes of genius.

The passages which are described in the foregoing pages are taken more or less at random. Similar great moments exist in profusion throughout the literature. They occur in unexpected places, both in obscure and well-known works by the masters, and they may be found, on occasion, in compositions by minor composers.

The search for them is rewarding; every composition you hear may contain such moments, waiting patiently for you to discover and respond to them. And repeated hearings of familiar works will often disclose high spots which you had previously overlooked. Attentive listening, a receptive attitude toward the music, and a modicum of ability to reproduce mentally what has been heard—these are the instrumentalities whereby such great moments may be seized upon and made to provide you with a lifelong source of musical enjoyment.

4.

The Shadow of the Past

In most respects you and I and our friends are in the front rank of modernists. Let a new gadget be produced; everyone will buy it. The latest play is always the best play. Innovations in the social structure and modern improvements in transportation are eagerly accepted. Best-sellers in every field of literature, the newest look in fashions, and the last dance tune out of Tin Pan Alley engage our immediate attention. In general we are up to the minute—except in one field.

In that field, the field of concert-going, a different attitude prevails. There we become, in large part, conservatives of an extreme sort. The smallest portion of today's programs is given over to contemporary music. How well are the long or short works of Bartók, Hindemith, and Stravinsky—to name only a few of the most-discussed contemporary composers—known to the general concert-goer? Who is as familiar with Schönberg and Milhaud as he is with Schumann and Mozart? Who, among the many hundreds of thousands who constitute today's concert audiences, goes out of his way to keep abreast of modern developments in music?

The conservative musical attitude of the bulk of present-day concert-goers thus serves to limit the performances of the music usually called "modern." If one were to investigate the dates of composition, one would find that modern music is, in general, music written since 1900. The early works of Claude Debussy (1862-1918) are among the first to which the term is applied. They, in turn, are written in a style which represents a reaction to late nineteenth-century music, best typified by the symphonic poem *Ein Heldenleben* of Richard Strauss (born 1864). Even the undiscriminating ear will recognize a difference between the one and the other. The year 1900, roughly the beginning of "modern music," may therefore be taken as marking a major change in musical style.

The musical taste of the general concert-goer, then, begins to be satisfied when the year 1900 is reached (in the backward-going sense of this account). It continues to feel comfortable throughout the whole of the nineteenth century's music, which "begins" (in this reverse direction) with Richard Strauss and "ends" with the first symphony of Ludwig van Beethoven (1770-1827), written about 1800. And the general feeling of musical comfort continues back to about 1750, where the earliest works of Franz Joseph Haydn (1732-1809) are encountered. But further than that it does not go.

When you look at the dates of the compositions which are heard today, or look at the repertoire list of any pianist, singer, chamber-music group, orchestra, or opera company, you will find that a great part of that music—possibly as much as nine-tenths of it—was written after 1750. Much of the remainder is confined to Johann Sebastian

Bach (1685-1750) and George Frederick Handel (1685-1759), and is further limited to only a few works of those giants. Rarely a violinist may turn to a sonata by Arcangelo Corelli (1653-1713), a singer to "Lasciate mi morire" by Claudio Monteverdi (1567-1643), and a choral group to *The Silver Swan* by Orlando Gibbons (1583-1625). But Orlando di Lasso, Giovanni Gabrieli, Girolamo Frescobaldi, Diedrich Buxtehude, Henry Purcell—the very names of these great sixteenth- and seventeenth-century composers are known to none but historians. By and large, a few dozen compositions are the sole survivors of the enormous mass of Baroque and Renaissance music.

Thus the year 1750 seems to mark, as far as today's repertoire is concerned, another style barrier beyond which the contemporary listener rarely penetrates. It marks, in round numbers, the emergence of Classical style, of which Haydn and Wolfgang Mozart (1756-1791) are the best-known representatives, and to which the early works of Beethoven belong. Earlier music, with the few exceptions noted above, bears the stigma of being old-fashioned, archaic, or remote. And we have seen that performances of post-1900 music are restricted for the opposite reason, namely because the music is "modern." From the evidence supplied by programs of all types one may gather that only music composed between the two style changes meets the needs of the great majority of listeners today.

Alterations of style and content can be observed throughout the course of music history. Each time an alteration occurred, each time that music changed its style, its consumers perforce adjusted themselves to the new music—except in the years after 1900. And remarkably

enough, the stylistic alterations took place at intervals of one hundred and fifty years. It is as though six generations of composers were required, in each of the successive periods of music history, to develop and exploit the new style, bring it to its highest development, and cause it to decay. And still more remarkably, every second one of the last half-dozen musical styles has been labeled "new" or "modern."

We have called attention to the emergence of our own brand of modern music about 1900, in which the Impressionism of Claude Debussy led the way. Skipping for a moment the style barrier erected about 1750 and going back still further into music's past, we find the opprobrious terms again. For in 1600 an Italian named Giovanni Artusi wrote a diatribe, *On the Imperfections of Modern Music,* and another Italian, Giulio Caccini (c. 1546-1618), published in 1601 a set of madrigals and solo songs called *The New Music.* We might linger briefly about 1450 to describe the beginnings of the musical Renaissance near that date, but the style changes associated with the year 1300 attract our attention. For there we encounter the term *ars nova* (new art); the theorists of that day took pride in distinguishing their music from the *ars antiqua* (antique art) of the previous century.

Thus in 1300, in 1600, and again in 1900, music altered its stylistic content sufficiently to justify the term modern or new. One further musical revolution may be cited here, again three hundred years down the path of history: the changes in the writing of music which led to our present-day system of staff notation, and which are ascribed to Guido d'Arezzo, can be dated about the year 1000. It is

seen that musicians of the past have periodically left the beaten path, changed directions, and abandoned traditional means of musical expression. In each case, following a major style change, the older music was quickly swept away. Why?

In those days music was functional. It was, most often, written for a special occasion. A visit from the Archbishop required that next Sunday's mass be more imposing than usual, or perhaps composed around his favorite bit of plainsong. The impending arrival of a reigning prince required a suitable new opera and a variety of new dinner music for the elaborate banquets which would celebrate that arrival. The birthday of the Duke, the coronation of the King, the celebration of the peace treaty—each of these occasions had its music specially composed for it.

In many cases the official responsible for the musical presentation was also the composer. He produced music to order, by contract, or on commission. He was sure of at least one performance, after which the piece was laid aside and a new composition was undertaken. In that respect his work was not unlike that of today's staff composer in a Hollywood studio or at a broadcasting station. For the latter too writes special music for special occasions: backgrounds for moving pictures, bridges and theme music for radio plays, and the like. And only rarely does such music live beyond the occasion for which it is written.

Under the social and economic conditions which prevailed in earlier centuries a continuous stream of new music reached the ears of the audiences—insofar as audiences existed in those days—and yesterday's music was quickly laid away and forgotten, to gather dust on library

shelves in palace and church. The listener lost interest in the old music; it became as dated as last week's newspaper. And in any case he would have been powerless to attempt its periodic revival.

Today's listeners, you and I and our friends, are not in that powerless position, however, nor have we lost interest in the music written after the major style change of about 1750. Since the time of Beethoven, roughly since 1800, music has been written for art's sake, or for the sake of posterity. It has seldom been commissioned or written for special occasions, but has been largely an expression of the composer's creative impulse. As such, it has more than ever before been at the mercy of its ultimate consumers. It is supported by the general public to a degree unknown in its earlier history. We are box-office patrons, phonograph-record buyers, and listeners to broadcasts. When the music leaves us unmoved we cease being those things. In that sense, professional music depends upon our patronage for its very existence.

Conductors, performers, record manufacturers, and broadcasters are well aware of our economic power. Concert offerings today take that power into account, and the tastes of the economically powerful audience are considered carefully when programs are built. So it happens that a large body of music written since 1750, which under other social conditions would long since have been respectfully buried, has been kept alive through the unconsciously exerted economic power of present-day audiences.

No discussion about the musical qualities of either the present or the past need be attempted here. It is not to the

point to condemn or condone an attitude which reveres the immediate past while being apathetic to the musical present. Apparently many of us feel more in sympathy with the aims and expressive purposes of the composers between Haydn and Debussy than we do with those before the one and after the other. This sympathy is reflected in the great majority of the broadcasts, concert programs, recitals, and recordings with which we are currently confronted. And is sufficient here merely to recognize the fact.

We may blame our conservative tastes, in part, for the indigent condition in which contemporary composers find themselves. But it is not conservatism which causes our musical experiences to be so largely limited in respect to music of the past. A number of other factors combine to erect the barrier about the year 1750, beyond which our listening ears penetrate so rarely.

Much of the older music is no longer available in practical printed editions, and much has never been printed. Many of the instruments which are required for its performance have become obsolete; and even though the harpsichord, the viol, and the recorder (vertical flute or fipple flute) have been revived in the past few decades, that revival has not yet attained enough momentum to affect the musical world at large. Further, many of the instrumental combinations which the older music requires—for example, the trio sonata composed of two violins, cello or bass, and harpsichord—no longer exist, in a professional sense. Finally, the pre-1750 aesthetic practices permitted no contrast within a single piece of music, and required the harpsichord player to improvise his part; and those

practices find no great favor among today's listeners.

This obsolescence of an earlier style creates an unfortunate situation about which the concert-goer can do very little. It is unfortunate because much of the older music contains expressive values equal to the nineteenth-century Romantic music which constitutes the bulk of our listening fare. It is unfortunate because that music contains formal and stylistic characteristics, the knowledge of which makes possible a real understanding of our own musical forms and practices. It is unfortunate because the bulk of that music is worth knowing about simply for its own sake and as a reflection of the times in which it was written.

We need not delve into the dark ages of music's history to find many points of contact between the older music and our own. We need do no more than select a few of the more obvious factors of the music with which we are best acquainted, and a few of its more prominent features, to see how thoroughly the past casts its shadow into the present. In the following pages we shall lift half-a-dozen items out of earlier centuries and relate them to the music we hear on today's programs. We need go no further back than the last decades of the sixteenth century, to the time of William Shakespeare and Queen Elizabeth, to find our first point of contact.

Among the things we take most firmly for granted in our listening to music is the inviolability of the musical scale, particularly in its major form. From earliest childhood we have been familiar with the *do-re-mi-fa-sol-la-ti-do* series upon which music has been constructed. We have known about the half-steps between *mi-fa* and again

between *ti-do*. We may have been aware of the shift of half-steps in the minor scale: *re-mi* becomes a half-step, for example, and *mi-fa* becomes a whole step. And we learned that the chords which are basic to our music are composed either of the odd-number or the even-number tones of the scale; for example, *do-mi-sol* forms the tonic triad, *fa-la-do* the subdominant, *sol-ti-re* the dominant, and so on. Finally, we were told that this aggregate of major and minor scales, each of which may appear in the twelve tonalities or keys which are possible in our system, plus the chords which are founded on these scales, is called the tonal system.

The tonal system is a relative newcomer in music, but it has roots deep in the past. Its predecessor, which extended back—with considerable modifications, of course—about two thousand years to ancient Greece, was the modal system. The latter reached its highest point of development toward the end of the sixteenth century, and declined rapidly in the early years of the seventeenth. Its disappearance marks one of the factors of the style barrier we have spoken of as existing about the year 1600. The modal system, like the tonal system, was characterized by types of scales, called modes. But there the basic similarity between the systems ended.

In place of our two scales (major and minor) the modal system employed four modes generally: Dorian, Phrygian, Lydian, and Mixolydian; two others, Ionian and Aeolian, were less widely employed. Each of these modes, called "church modes" or "ecclesiastical modes" by historians, had its own formula of half-steps and whole steps; the formula was rigidly adhered to—in theory, at least, and to

placate the conservative church fathers. Deviations from the formula, not always written down, but practiced generally by the singers, came under the head of *musica ficta,* literally "fictitious music." Each mode was an octave in range; only rarely could its outermost limits be exceeded, and then only by a step or two in either direction. And finally, each mode had its "plagal" form, which simply began on the fifth step of the corresponding "authentic" form and proceeded past the latter's final (its eighth scale step) to its own final.

Reference to the piano keyboard will clarify the above paragraph. One need only play the white keys from D to d to reproduce the Dorian mode, with its half-steps falling between the second and third, and sixth and seventh, scale steps, respectively. The Phrygian mode begins on E (white keys only), the Lydian on F, and the Mixolydian on G; the two less-used modes are, respectively, the Ionian on C and the Aeolian on A. It will be seen that in each mode the pairs of half-steps fall into different places and that the intervallic formula of each differs as a consequence. More importantly, each mode produces a different degree of emotional tension, and a different expressive quality, because of that difference in internal arrangement.

Composers who employed the modes during the years of their greatest development, namely, the last half of the sixteenth century: the period of Elizabethan England, were greatly restricted by the conventions and prohibitions which surrounded their use. Standard melodic patterns prevailed; stepwise progressions with occasional leaps were the usual forms, and two leaps in the same direction

occurred only under special conditions. Yet in spite of these technical restrictions all manner of expressive musical works were written. The church music to which Raphael and Michelangelo listened, the madrigals which Sir Walter Raleigh and Sir Philip Sidney undoubtedly sang, the polychoral masterpieces which added an imposing note to the festivals of the Doges of Venice—all were composed on the basis of the modal system.

The historical process whereby the four most-prominent modes merged with the less-prominent Ionian and Aeolian, to give rise to our major and minor scales, respectively, is a complicated one full of technical details. It must suffice here to point out that the works mentioned above, along with many other compositions of the time, exemplified the utmost in refinement, consistency, economy, and expressive power. But at the same time the power and expressive values inherent in the tonal system were beginning to be perceived by composers such as Luca Marenzio (c. 1560-1599) and, a bit later, Claudio Monteverdi (1567-1643), and were employed extensively. Throughout the seventeenth century the modal and tonal systems existed side by side; but ever-greater emphasis was put upon the "modern" tonal system.

The outcome was inevitable. The modal system fell into disuse and became virtually obsolete. But here and there, well into the nineteenth century, it appeared again, if only briefly. The A minor string quartet, Opus 132, of Beethoven, for example, contains a movement labeled "in the Lydian mode"; the opening measures of the slow movement of Brahms's fourth symphony, in E minor, strongly suggests the Phrygian. And even in the twentieth century

echoes of modal writing are found in the works of Vincent D'Indy, Vaughan Williams, Roy Harris, and many other contemporary composers.

During the same decades in which the tonal system was emerging into full light, important modifications of melodic style were being developed also. These modifications, like the ones which have just been described, were influential in shaping the course of our own music. For whenever you hear a beautiful song or an expressive melody written in the style which subordinates the accompanying chords and allows the melody to shine forth in all its glory, you are benefiting from the work of a group of poets, noblemen, and composers who met in Florence during the 1580's.

That group, known to history as the Florentine Camerata, opposed themselves to the contrapuntal style which prevailed in their day, and which is best seen in the hundreds of motets and other sacred choral forms of Orlando di Lasso (c. 1532-1594), Giovanni Pierluigi da Palestrina (c. 1525-1594), and similar Renaissance composers. Those works, in turn, have already been discussed, but from another aspect, in the account of the modal system in the previous pages.

The Camerata members were interested in reviving old Greek musical practices, and they suspected that the music of classic Greece had been a combination of singing and declamation. Their experiments led them to abandon the textures and forms which prevailed in the music of their contemporaries, and to devise a new recitative style. In this a single voice dominated and an accompanying instrument supplied a chordal background. Out of

their innovations came, in time, lyric melody itself, the form of the opera, and a type of improvisation at the accompanying keyboard instrument which became a standard device for a century and a half. These "modernists" of the Camerata are among those whom Artusi had in mind when he complained about the "imperfections of modern music" in his pamphlet of 1600. And one of their number, Jacopo Peri (1561-1633), composed the first opera, *Dafne,* in 1597.

It was customary, in the early seventeenth-century works which embodied the new style, to write merely the melody and the bass; figures and other symbols placed below the bass note indicated the nature of the desired chord. The figures referred to harmonic intervals above the bass; the flats, sharps, and other musical symbols defined the intervals as major or minor. Thus, a note C with a $\frac{6}{4}$ written below it implied the chord C-F-A. The device was called "figured bass."

The performer at the keyboard instrument—most usually the harpsichord—went beyond these mere chordal indications, however. He was expected to improvise an agreeable and suitable accompaniment, and to introduce embellishments, running scale-passages, and similar bits of ornamentation. The figured-bass practice remained in use until the 1760's, although Bach, in the 1720's, had begun to compose completely written-out keyboard parts.

Thus for about one hundred and fifty years harpsichordists improvised as they went along. It is well to know when one is hearing seventeenth- or early eighteenth-century music today that one is hearing not the composer's original piano part, but a modern (nineteenth- or twen-

tieth-century) editor's idea of what it should have sounded like. Modern editors have been active in preparing such works for performance; since the ability to play from a figured bass (the technical term is to "realize the bass") is largely a lost art today, they have had to compose the keyboard parts themselves and publish the results. When next you hear a Monteverdi aria, or a Corelli violin piece, or a Handel trio sonata, know that you are hearing a piano part which never saw the composer's desk.

The realization of figured basses had been only one of the forms of improvisation current in the late Renaissance and early Baroque periods, however. Even after the figured-bass improvisation became obsolete another of the forms remained very much alive. This form consisted of a free, spur-of-the-moment creation which was usually based upon a given melodic fragment. It had been a major element in the organist's technique since perhaps the fifteenth century; there it had led to the *ricercare* (to which the word "research" is related), which, in turn, developed into the fugue. Now, in the late eighteenth century, the type of free improvisation flourished among instrumentalists generally.

Composers of concertos—works for a soloist accompanied by an orchestra—took cognizance of the improvisatory abilities of the soloists. They provided places within the concerto at which the solo performer might indulge his creative imagination and improvise on the themes of the composition. In such fashion the cadenza arose. Everyone who has heard a concerto is familiar with the device: the orchestra pauses on a resounding chord, after which the soloist performs alone in a free, rhapsodic fashion.

In this manner cadenzas were improvised by the great instrumental virtuosos—Paganini, Liszt, and Thalberg among them—through about the middle of the nineteenth century. But composers had begun to follow the example of Beethoven, who had himself composed cadenzas for use with his concertos, and furnished their own. Soloists made use of these written-out "improvisations" and the extemporized cadenza became a thing of the past. In later years, and up to the present day, a variety of authors contributed cadenzas—no longer improvised, but carefully worked out—to the concertos in the standard repertoire. Famous teachers, or other composers, or sometimes the better-known soloists themselves are responsible for many of the cadenzas one hears today.

The type of improvisation in which a free fantasy on a given theme emerged—sometimes at half-hour length—has also gone out of fashion. Originated by organists, as we have seen, it was adopted by the great harpsichordists and pianists of the eighteenth and early nineteenth centuries. But that practice is beyond most present-day pianists; the arts of the composer are seldom combined with those of the performer to the extent they were in the past. True, the practice is kept alive by such contrasting personalities as the organist Marcel Dupré, the pianist-entertainer Alec Templeton, and to a limited extent by many church organists. But these few exceptions serve only to illustrate how greatly the art of improvisation has become obsolete.

We are accustomed to hearing about the "three B's," namely, Johannes Brahms (1833-1897), Johann Sebastian Bach, and Ludwig van Beethoven; we rightfully consider them among the greatest of composers. Two of the trio,

Beethoven and Brahms, enjoyed considerable fame during their lifetimes; the esteem in which they were held has grown with each passing decade. Not so with Bach, however. Even before his death, in 1750, he had long been considered an old-fashioned, merely provincial composer. In the years after 1750 his small local fame quickly faded out, except in the memory of his sons, his pupils, and a few devoted admirers.

More than fifty years were required for the public at large to rediscover his music, although Haydn and Mozart had become acquainted with portions of it, to their great delight and profit, about 1782. In the early years of the nineteenth century a Bach revival began. Its first success was the famous concert performance of Bach's *Passion According to St. Matthew* under Mendelssohn's direction in 1829—almost a century after this great work was written. At the height of that revival Robert Schumann uttered the remark that "music owes Bach the same debt that a religion owes its founder." The implication was clear; Bach was to be considered the first in a line of composers which included, presumably, Haydn, Mozart, and Beethoven. And no platitude could have been further from the true facts.

Bach represents the culmination of the musical development which began in the 1600's; Bach is the greatest monument of the entire Baroque period. The contrapuntal texture which is the outstanding characteristic of his music was derived from a long line of Flemish and north German predecessors. His religious expression is that of the Lutheran church; his musical forms are the massive, strict, and objective ones which had developed during the

previous century. Probably no composer had his musical roots so deeply imbedded in the past. Probably no composer owed as much as did Bach to those who came before him, and was so little concerned with the innovations and stylistic changes that gave rise to a new kind of music even while he was alive. Rather than being the founder of a new music, Bach is the peak toward which generations of earlier composers had been striving. After him there could be no progress, only a new beginning in a new style.

And yet, in another sense, Schumann's remark is true. The nobility of Bach's musical expression has inspired generations of composers who have come after him. Bach's mastery of counterpoint reappears in the choral works of Mendelssohn and Brahms; the latter made use, even, of Bach's forms in his own chorale preludes. Generations of pianists have pored over the preludes and fugues of *The Well Tempered Clavichord.* The "linear counterpoint" of the contemporary composer Paul Hindemith can be seen as a logical extension of Bach's technical practices. Finally, the massiveness and profundity of Bach's great organ works have been recaptured in present-day orchestral arrangements. Anyone who has heard the G minor *Fantasia and Fugue,* the C minor *Passacaglia,* or the great "St. Anne's" *Prelude and Fugue* in E flat—all in orchestral dress—will have thrilled to music that is unmatched in majesty and deep feeling.

The new style spoken of above came into being shortly after 1715. Louis XIV (1638-1715) had been King of France for seventy-two years. Throughout his lifetime he had imposed his regal will upon art forms, standards of taste, and cultural matters in general. After his death a

great weight was lifted from the minds of the architects, artists, landscape gardeners, musicians, and courtiers who were associated with the court at Versailles. The symmetry, massive proportions, and formal dignity of the art works of the time provoked a reaction. A new architectural style, characterized by freedom and attention to small detail, arose. The Baroque style began to wither away; the Rococo took its place.

Formal gardens were enlivened by statues of river gods, nymphs, and other mythological figures. Artificial ruins made of carved stone dotted the landscape. Shellwork and delicate traceries of sculptured rock became typical architectural ornaments of the period under the next king, Louis XV. The name of the period is, in fact, derived from *rocaille,* which refers to the rockwork itself.

The change from dignity to lightheartedness was reflected at many of the courts elsewhere in Europe, and affected the music at those courts as well. Noble lords and ladies began to play the violin and the flute; dilettantism flourished, and an invasion of music by amateurs took on great dimensions. But the dilettantes were ill-equipped to cope with the monuments of Baroque music which were available. Indeed, those formal, contrapuntal, expressive works seemed out of place in the new social atmosphere. The Rococo musical style, compounded of gaiety and frivolity, emerged.

The new music was easy to play, and reflected the quality of entertainment that was expected of it. The figured-bass keyboard parts whose realization required, as we know, the services of a well-trained improviser, were written out fully so that the amateur could perform them.

Phrasing marks, dynamic indications, ornaments—in short, all the devices which the musician had sensed even when they were not specifically indicated—now began to appear in the music for the benefit of the dilettante.

The music of the Rococo led directly to the music of the Classical period, where its content was deepened and refined and its forms were expanded. The Rococo excesses and lowered taste standards disappeared, but the music retained much of its lightness and transparence at the hands of Haydn and his successors. Had the Rococo composers not given way to social expedience and transformed their music to meet the needs of the amateurs who were their patrons, the music of the Classical period might well have taken other shapes. The whole subsequent history of music would undoubtedly have read differently than it does.

It was indicated above that the Classical period, beginning about 1750, marks the earliest limit of today's standard concert repertoire. The place of Haydn as one of the outstanding composers of that period is generally recognized. To his name is attached a platitude: "Haydn is the father of the string quartet." Most listeners to chamber music are led to assume that Haydn, in some obscure way, assembled the elements of the quartet and single-handedly created quartet style. This assumption has enough validity to insure its long life; yet the historical facts lead to a different conclusion.

Chamber music through the century and one half before Haydn, roughly from Shakespeare to the Boston Tea Party, had been concerned largely with one instrumental combination: the trio sonata. That combination included

two violins, a bass or a cello, and a keyboard instrument —most usually the harpsichord. The latter's functions were, in addition to realizing the figured bass, to supply missing chord tones and to amplify the sonorities generally. (From about the 1720's, of course, the figures in the bass line were often omitted and the keyboard part was written out in full.) But the harpsichord was not included in the numbering of the instruments; the "trio" referred to the two violins and the bass instrument.

In the 1740's chamber music went out of doors. It became customary for an individual to engage a few musicians to play appropriate music beneath a friend's window. The practice of serenading became general, especially in Vienna. In the small, German street bands and the "hungry fives" of the last generation, and perhaps in the Salvation Army bands of the present day, pale echoes of that practice can be seen. Appropriate music for this purpose was, of course, diverting music. Marches, a few entertaining short movements, a minuet or two—these forms received the widest employment. The names given to the compositions reflect the conditions under which they were performed: usually at night, hence "nocturne" and "serenade"; usually diverting in purpose and in content, hence "divertimento."

Many of the trio sonatas of that day were suited, in general style, to such purposes. But under outdoor conditions, with transportation problems to be considered, the harpsichord was decidedly impractical. Another instrument was needed to supply missing chord tones and to amplify the general sonority. The viola, heretofore employed in the orchestra, was available. It met all the requirements of

sonority and ease of carrying, and was substituted in place of the harpsichord. Thus many serenades and divertimentos were written for and performed by the new combination of two violins, viola, and bass.

Haydn, in his teens, often took part in these evening diversions and sometimes wrote music for the instrumental combination. And from 1755, when his first regular employment began and chamber music moved indoors again, he wrote works for the quartet group he had learned to know on the streets of Vienna. Haydn's first twelve quartets of 1755-1756 (six each in Opus 1 and Opus 2) were called "divertimenti" in the early catalogues; their ingratiating content makes the term a suitable one.

Under indoor conditions the cello was felt to be better adapted to the combination than the bass had been, and the modern string quartet of two violins, viola, and cello was born. From this point on, Haydn's activity in the quartet field was of the greatest importance. He refined textures, developed forms, and provided a balance between the instruments. In his hands the quartet became imbued with a new dignity and became a medium for intimate, economical, and profound musical ideas. Quartet style, as defined by Haydn, has remained to the present day the most flexible, expressive, and rewarding of musical styles.

Thus the facts indicate that Haydn did not invent the string quartet's instrumentation; neither did his early works differ essentially from those of his now-forgotten contemporaries. The quartet's subsequent development, however, can be credited largely to Haydn. Out of an undisciplined and flighty youngster he made an individual

of great integrity and charm. His influence resembles that of a foster uncle or guardian rather than that of a father. And being an influential guardian is vastly more important than being merely a parent.

Other instrumental developments, also, were taking place in the years which saw the organizing of the string quartet: the modern symphony orchestra began to emerge during those decades. We are used to seeing an orchestra of seventy-five to one hundred players when we attend a symphony concert. Its instrumentation is thoroughly standardized. It is adequate to play the great bulk of the concert repertoire, although a few works by Richard Wagner (1813-1883), Richard Strauss, and Gustav Mahler (1860-1911) may require a few additional wind instruments. And more importantly, a composer who writes with a particular symphony orchestra in mind can be sure of finding all the required instruments represented when his work is played by another orchestra.

Toward the middle of the eighteenth century such standardization was virtually unknown. Orchestra musicians were not always specialists, nor were they necessarily full-time performers. They often doubled as servants in the patron's household, possibly combined musical and clerical duties, and were otherwise versatile. And they were not always engaged exclusively for their proficiency as oboists or cellists, but also for their skill in preparing accounts, managing other servants, or arranging protocol. Under such circumstances the household composer could never be sure what instrumentalists would be available. A vacancy left by the patron's trumpet-playing bookkeeper

could be filled by a bookkeeper who played the flute, or the violin, or the tympani.

An extreme result of this flexibility of instrumentation is seen in the six "Brandenburg" concertos of Bach, written in 1721 and dedicated to the Elector of Brandenburg for use by his private orchestra. There is no evidence to show that the Elector enjoyed so rapid a turnover of domestic help as the instrumentation of the works suggests; but there is evidence that the concept of standardized instrumentation was lacking.

The first concerto, for example, is for two horns, three oboes, solo violin, and massed string accompaniment. The second contains solo parts for trumpet, oboe, flute, and violin. The third is for string instruments alone, but in a triparte division: three violin groups, three viola groups, and three cello groups, all supported by a single bass line. The fourth and fifth contain solo parts for violin and one or two flutes, and the sixth is unique in requiring no violins for its performance: violas, cellos, and basses are alone specified.

Steps leading toward the standardization of the orchestra were taken by Johann Stamitz (1717-1757) at Mannheim in the 1740's. This violinist, composer, and conductor is credited with being among the first to select his musicians solely on the basis of their musical qualifications. His orchestra regularly included pairs of flutes, oboes, bassoons, horns, trumpets, and tympani in addition to the usual string instruments.

Stamitz's orchestra soon became famous throughout Europe for the quality of its playing. Effects of massed crescendos, uniformity of bowing and phrasing, and pre-

cision of attack—perhaps to a degree unknown in earlier orchestras—became trademarks of the Mannheim style. That style of playing soon became an ideal, and other orchestras strove to imitate the Mannheim qualities. The Mannheim instrumentation was copied also, and so the standardized orchestra came into being.

The steps which led from the orchestra of Stamitz to the orchestra of Strauss have been described elsewhere (see pages 102-105). Successive composers have merely added instruments to the nucleus established by Stamitz. The end result is that the standardized orchestra of the present day has become an artistic organization unequaled for its versatility, power, and variety of color.

The foregoing excursions into music history, brief and superficial though they may be, nevertheless serve to show how strongly the past casts its shadow into the present. Many discoveries, developments, and outright inventions of earlier centuries were required to bring our music to its present state of evolution. In summary, the tonal system has existed for almost four centuries; our own kind of lyric melody is almost as old. The music of Johann Sebastian Bach still influences and inspires contemporary composers; echoes of the Rococo period, which engulfed Bach in his later years, are heard whenever we indulge in light, diverting music. Finally, the opera, the string quartet, the symphony orchestra—these too have outlived those who developed them. And to those composers we owe thanks for countless hours of musical enjoyment.

5.

Stradivarius versus the Fiddle

SOMEWHERE on my desk is a clipping from a newspaper of last year. It states that a well-known virtuoso had purchased a Stradivarius violin, over two hundred years old, for eighty thousand dollars. The violin, identified by its nickname, had long been in the hands of a wealthy collector; the latter, in turn, had obtained it from an impoverished Russian nobleman several decades ago for a fraction of its value. Since the date of the clipping that violin has been heard by thousands of music lovers all over the world, for the virtuoso recently returned from an extended tour of four continents.

In the catalogue of a nationally known mail-order house another violin is listed. This one sells for $19.95; a bow, a case, a cake of rosin, other accessories, and an instruction book are included. Here too the maker's name is given, along with a description (but no pedigree) of the instrument. To the uncritical eye both violins look alike. Size, shape, material, and essential equipment are identical. But even to the uncritical eye there's a vast difference between twenty dollars (round numbers) and eighty thousand. One may be sure that the twenty-dollar violin will

not be heard on four continents.

Ranging between these extremes are other violins which command prices from fifty dollars to a few thousand. All have essentially the same shape, and all are essentially alike in size. Virtually all are made of the same woods: spruce for the top, but maple for the back and ribs (an interesting point: string instruments have neither a front nor a bottom, but always a top and a back). And there all essential similarity ceases.

Some are of Italian manufacture; others of French, German, English, Czech, or American. Some are entirely hand made, others are so in part, and still others come from modern assembly lines. Some, the most venerable among them, are a bit over three centuries old; others were finished yesterday. The majority are carved out of inch-thick planks, and owe their graceful arching to strenuous and judicious use of the plane and the knife. Others are pressed out of thin sheets and steamed into shape; and a few are made of laminated wood.

But they differ most widely in their tonal attributes. They can be arranged, approximately, in orders of roughness or scratch, sonority, carrying power or penetration, quickness of response, and the intangible but highly important tone quality itself. They may be described as having a golden tone, or a brilliant one, or one that is sweet, harsh, dark, muddy, metallic, round, pinched, and in a number of other, equally subjective terms. All of these carry with them different degrees of desirability, hence different prices.

In physical condition, too, there are wide variations. The eighty-thousand-dollar, two-century-old Stradivarius,

having been a collector's item, may show no cracks, scratches, or worn varnish; it may look as though it had just left its maker's hands. A new violin may have been subjected to a year of high-school use, and be in a sad state of decrepitude. Violin repairs are achieved with an amazing amount of success; in many cases a skillful repair may overcome the most serious blows.

But no repair can restore the broken grain of the wood, or completely obliterate the evidence of cracks. Some cracks are more serious than others; one, running under the right foot of the violin bridge, for instance, is even given the special term of "sound-post crack." Though it may have been repaired with the greatest of skill, such an injury remains a definite flaw. And all such physical states affect the value of a string instrument.

A violin is more than a musical instrument, however. It is also an investment, and it may hold additional desirability because of historical or sentimental accretions. As an investment it is subject to all the factors of supply and demand, appreciation in value, and increased productivity (presumably a violin with a more desirable tone will help its owner to secure more engagements at higher fees). The great Italian violin makers flourished about two hundred years ago; their works have become increasingly rare, have been in great demand, and have risen in price steadily during the past century. It sometimes happens that the instruments of a particular violin maker, long since dead, will suddenly become valuable for a number of reasons. Obscure examples of that maker's work will be discovered and offered for sale at increased prices.

String instruments share with other works of art the

characteristic of not suffering from the effects of depreciation caused by age—within limits and barring accidents. There is, for example, no evidence to show that the violins of Antonius Stradivarius (1644-1737) have declined in quality. We can, of course, only speculate about how they sounded to past generations; but apparently, strong words of praise were as appropriate then as they are now. Further, the tone of modern instruments usually improves with age; roughness tends to be replaced by mellowness, and quickness of response takes the place of sluggishness. But age alone is no criterion of a violin's quality. An inferior violin of two centuries ago will remain an inferior violin. A basic quality of tone and workmanship must be present at its inception if the instrument is to appreciate in worth.

A word must be said about the "Stradivarius" violins which are still being found in obscure corners of the country. A person may have discovered his grandfather's old fiddle in the barn, or remembered that an itinerant roomer left a violin behind as security for unpaid rent. Invariably the instrument in question bears a Stradivarius label; the finder is positive of its authenticity. He is, of course, greatly disillusioned when an expert appraises it at a few dollars.

It is not impossible for a rare violin to turn up in this fashion; but it is extremely unlikely. Practically every rare violin is known to connoisseurs; its description, condition, pedigree, and present location are matters of record. And if a rare violin were suspected of being in a Texas barn or a Vermont attic, a protracted search for it would be undertaken. The fact that many inexpensive violins bear

famous labels is not to be wondered at. Unnumbered thousands of Stradivarius labels, for example, have been inserted in factory-grade violins—not with any thought of deception (for only the veriest tyro is taken in by such a label), but simply to supply a sort of trademark.

Outright deception is another matter. Violin forgery, like forgery in the fields of painting, philately, and first editions, is a well-established practice. One rare violin may become two: a false back is attached to the genuine top, and vice versa. Skill in copying the smallest details of craftsmanship, ability to age varnish overnight, opportunity to place forged violins in locations where they might normally be found—such are the devices of the forger. Even the experts are sometimes taken in, for such forgeries are carried out by real craftsmen, unfortunately. One must rely upon the expert knowledge and known integrity of dealers and connoisseurs in these matters. Few musicians and fewer laymen possess the wide experience and technical knowledge to make valid statements about an instrument's genuineness.

Historical associations or sentimental legends attached to a particular violin will do much to enhance its value. Of two equal instruments, one was owned by a King of France, say, and was played by a famous virtuoso; another remained in the hands of a long line of obscure musicians. Who would not prefer the King's violin? Among the well-known Stradivarius violins are those bearing the names of Paganini, Lord Nelson, the Duke of Alba, King George, Joachim, Viotti, and the Duke of Edinburgh. Such instruments will never suffer from lack of purchasers.

These, then, are some of the factors which account for

the vast range of violin values from twenty dollars to eighty thousand. Tone quality comes high in the list. But maker's name and reputation, historical accretions, physical condition, certified authenticity, and many other intangibles affect an instrument's desirability and contribute to making a fine violin an object of great value.

Other string instruments, notably violas and cellos, do not often command similar high prices. For one thing, there is more demand for fine violins, there being more violinists than cellists. For another, the larger instruments have been more subject to breakage or other damage than have violins; one seldom finds an old cello in perfect condition, for example. Finally, the violin has been more popular as a solo instrument during the past two centuries. Violinists have usually commanded higher fees than other string-instrument players, and have been in financial positions to bid up the instruments of their choice.

The cost of his instrument is one of the great weights which the professional violinist must bear. In orchestra and broadcasting studio one can find many an underpaid string-instrument player staggering under the load of payments (plus insurance and interest) on his fine Guadagnini, Guarnerius, or Bergonzi, whose cost may equal three to five years' income. And sadly enough, his woodwind- or brass-instrument colleagues do not have similar expenses.

In the years before 1939, for example, one could purchase the finest of woodwind instruments for a few hundred dollars. Flutes, oboes, clarinets, and bassoons of the finest obtainable quality did not exceed the price of the most modest good violin. The flutist with a Haynes flute in his possession was as well equipped as the violinist with

the finest Stradivarius; the oboist with a Loreé, the clarinetist with a Buffet, the bassoonist with a Heckel likewise. And the players of brass instruments—trumpet, French horn, trombone, and tuba—were even more fortunate in this regard.

This vast difference in cost without a similar difference in quality can be attributed to two main factors. First is the fact that the manufacture of wind instruments has long since been standardized and is to a large extent subject to mass-production methods. Second, no historical or sentimental attachments exist to raise the value of wind instruments.

The manufacture of an oboe, a clarinet, or a bassoon, for example, is a fairly simple process when compared to the months of effort required to fashion a fine violin. Wooden tubes are turned and bored on lathe and drill press, respectively; metal keys and other metal parts are stamped or forged, and plated; the keys are equipped with pads. The whole is assembled and adjusted—these being perhaps the only entirely manual operations involved in the process—and the instrument is ready for use. No long period of breaking in need intervene between its completion and its professional employment. One need not wait a year or two for the instrument to settle down, as one often does with a new string instrument.

As to historical accretions, there is no "King George" oboe, for example, or a "Duke of Alba" bassoon. For one thing, wind instruments have always been among the more humble of musical tools. Perhaps the only exception to this generalization is the flute upon which Frederick the Great whistled away the hours between wars. For another,

wind instruments have not come down unchanged through the centuries as have string instruments. A flute, an oboe, a clarinet, or a bassoon made before the middle of the nineteenth century would not be usable in the music profession today. If there had been royal wind instruments, they would find employment today only as museum pieces.

Eighteenth- and early nineteenth-century woodwind instruments were scarcely more than wooden tubes equipped with several holes and a few keys. Performers were seldom able to play them in tune. Certain notes of the chromatic scale were unfeasible on them, and they were not uniform in tone quality. It is with instruments at this almost primitive stage of development that Haydn, Mozart, and Beethoven had to contend.

From about the 1830's, however, these instruments became the objects of scientific interest. A long series of experiments which led to the modern forms of the instruments was set in motion by Theobald Boehm (1794-1881), a Bavarian flutist. The flutes of his day were provided with holes that were arranged within easy reach of the fingers that covered them. As a consequence, the holes were often placed with little regard for the acoustical principles upon which correct intonation depends. Boehm discarded that system and placed the tone holes so that good intonation could be achieved; but now they could not be reached by the fingers. Thereupon he devised an ingenious system of rods, keys, and rings which in effect brought the holes within reach of the fingers. Furthermore, the full chromatic scale and uniform tone quality throughout the instrument's range also became possible.

Boehm's improvements required that all flutists learn a completely new fingering system. This the musicians of his day were unwilling to do; Boehm's system was not whole-heartedly adopted in Germany for several decades, in spite of its tremendous value. But his innovations influenced instrument makers in other countries, and its basic principles were adapted to other woodwinds.

Experiments with the clarinet in France produced a modified Boehm system for that instrument in the 1840's. Work on the oboe proved more difficult; the modern form of that instrument, the so-called "Paris Conservatory" model, did not emerge until about 1880. And at about the same time the bassoon was successfully equipped with a modification of Boehm's improvements, largely at the hands of Johann and William Heckel in Germany. The four instruments have undergone little significant alteration since those years, namely about 1830-1845 for the flute and clarinet and 1880 for the oboe and the bassoon.

Composers were quick to take advantage of the improved instruments. Woodwind parts in operas and symphonies became more prominent, solo passages were written, and modern orchestration began. Woodwind players were as quick to master the technical possibilities of their respective instruments, and a new field of instrumental virtuosity opened up. The delightful woodwind effects in Brahms, the solo passages for the bassoon in Tschaikowsky, the subtle employment of flute and oboe tone colors in Wagner—none of these would have been possible in the days before Boehm's experiments.

The trumpet and the horn, mainstays of the brass sec-

tion though they were, were even more limited than the woodwinds before the 1820's or 1830's. Like the present-day bugle, they were capable only of the tones which make up their natural overtone series. For example, a trumpet the length of whose tube made possible the playing of a low C (its fundamental tone) could produce only the following tones (see Example 27), plus an unreliable series

EXAMPLE 27

of tones in a still-higher octave. The successive tones were produced by changes in the position of the player's lips. Only by changing the total length of the trumpet could other tones be produced. By shortening the tube several inches the trumpet's fundamental tone became a D; the overtone series of d^1, a^1, d^2, f^2 sharp, etc., was made possible. But meanwhile the tones c^1, g^1, c^2, e^2, etc., had become unavailable.

This limitation was overcome at first by providing the player with a sackful of longer and shorter tubes (called "crooks"), which he inserted into the instrument as called for. Thus a standard instrument, say a horn whose fundamental was F, could be made into a horn in G or a horn in A flat by inserting the appropriate shorter crooks. Conversely, a horn in E flat and a horn in D became possible through the insertion of longer crooks. Up to the early decades of the nineteenth century this cumbersome and unsatisfactory system was used by players of the trumpet and the horn. And to this day a reminder of that practice

is at hand whenever one looks into an orchestral score: horns and trumpets in various keys are called for, even though the system of inserting supplementary crooks has long since been outmoded.

The same impulse which led to improved woodwinds caused brass instruments to be modified. Two related inventions, applied to the horn and the trumpet in the decade following 1820, made the insertion of crooks unnecessary. The problem was, of course, to enable the player to change the tube's length at will, thus to make possible the production of tones which lay between the natural overtones. The inventions, namely piston valves and rotary valves, respectively, made such quick changes possible. Both types served the same purpose.

The valves, in sets of two (later, three), were inserted into the tube itself, and each valve was equipped with its own short length of tubing. The first valve, when depressed, allowed the wind stream to pass through the supplementary tube it controlled; thus the pitch of each overtone of the series was lowered a whole step. The second valve made it possible, in like manner, to lower each overtone a half-step. The two together, of course, produced pitches at a distance of a step and one-half below each overtone. When the third valve, which together with the first or second made the remaining intervals possible, was adopted the chromatic scale of the trumpet and the horn was complete.

By 1850 the piston-valve trumpet was generally accepted; a bit later the rotary-valve French horn became standard equipment. And two new instruments employing the valve principle were developed and took their

places in the orchestra: the cornet, similar to the trumpet in range and use, and the bass tuba, the lowest instrument of the brass family. Again composers forced brass players to develop on their respective instruments a degree of technical facility far beyond that which they had possessed earlier.

The trombone had not been affected by these innovations, however, for it had not been subject to the same limitations. For whereas the trumpet and horn had been of fixed length, the trombone had since perhaps the fifteenth century been equipped with a slide with which the player was able to change the instrument's length (and thereby its overtone series) at will. Thus the trombone player had been able to produce the entire chromatic scale long before any musical need for that scale existed.

Trombones were made in all sizes during the Renaissance period; but only two sizes have survived to come into general use at present. The familiar tenor trombone, and to a lesser extent the bass trombone, may be found in every orchestra and band. (Valve trombones exist also, but find little employment among serious musicians.) The trombone furnishes at once the most majestic voice and also the most ancient.

The efforts of nineteenth-century inventors to improve musical instruments may be seen in all categories. The piano, for example, had developed slowly from Cristofori's "hammer-keyboard" of the early eighteenth century to the grand piano of the middle nineteenth. Each of its intermediate forms had been characterized by a tone which was larger and more sonorous than its predecessor's. Damper pedal and sustaining pedal were added, and the piano

reached its contemporary form about the 1880's. Even since that time further changes have been effected; improvements in the keyboard action and in the quality of tone have added much to its flexibility and power.

The harp, too, was modernized. It was provided with pedals whose function was to change string length, and therefore pitch, and attained a new usefulness in the orchestra. Improvements in the mechanism and tone quality of the piccolo, the English horn, the bass clarinet, and the contrabassoon did much to make those instruments the equals of their cousins: flute, oboe, clarinet, and bassoon, respectively. New devices for tuning the tympani gave rise to the modern pedal-tuned instrument, and assured it of a vital place in nineteenth-century music.

Out of this imposing array of instruments the media of today's concert stage have evolved. That evolution began early in the seventeenth century, when instrumental music became an independent branch of the art. In that evolution string instruments have played a dominant part. They, and especially the violins, have provided the most flexible and most expressive means for realizing the musical intentions of composers. In chamber music, in opera, and in symphony orchestra, string instruments have served as the backbone of the respective groups.

Woodwind instruments, on the other hand, have been slower in achieving full recognition by composers. We have mentioned that the early orchestra was not standardized. Flute, oboe, and bassoon were employed singly, or in pairs, or sometimes not at all. Their function, most often, was to sustain long tones, complete the harmonies, and act as musical handmaidens to the violins; the latter,

in turn, were entrusted with the principal melodies and figurations. Indeed, the woodwinds could have served no other function, mechanically primitive as they were.

Brass instruments were represented, most usually, by a pair each of trumpets and horns. They punctuated the musical texture, supplied large volumes of sound at appropriate places, and aided the woodwinds in sustaining harmonies. Perhaps the single exception to this is seen in the "clarino playing" of trumpeters. In this style only the overtones of the extreme upper register of the large trumpet were employed; the trumpeter performed a florid, soloistic type of melody with as much flexibility as his violin colleagues could produce. The second "Brandenburg" concerto of Bach contains trumpet parts of this kind; and in the first concerto of the same set the horn parts are of similar nature. This practice has long since died out.

In an earlier chapter of this book (see pages 86-88) an account was given of the steps which led to the standardization of the orchestra's instrumentation. About 1760 a century of development began, during which the Classical orchestra of Haydn became the modern orchestra of Brahms and Wagner. Flutes, oboes, and bassoons, and from about the 1780's, clarinets regularly appeared in pairs, as did trumpets, horns, and tympani. In Beethoven's time a third and later a fourth horn were added, and Beethoven in his fifth symphony included parts for the piccolo and the contrabassoon. Trombones had long been useful in the opera orchestra; now they too added their sonorous voices to the symphony orchestra. Thus, one after the other, singly or in pairs, more and more instruments were added.

The full symphony orchestra today numbers between seventy-five and one hundred instruments. The majority are strings: usually twelve to eighteen first violins, a like number of seconds, and from eight to twelve each of violas, cellos, and basses. It may be mentioned in passing that the once-popular question about the difference between first and second violins is still asked occasionally. A difference between first and second violinists does exist, without a doubt—usually a difference in temperament; but none at all between the instruments themselves.

A first violinist in general plays higher, more exposed, and melodically more interesting parts than his colleague across the orchestra. His ego, his self-confidence, and his whole outlook on music are bound to be affected. The second violinist plays "second fiddle" in all respects: subordinate, lower, and less interesting parts. He often develops a sense of frustration, of not being appreciated, and a feeling of boredom. These affect his enthusiasm and personality, inevitably. And that is unfortunate, for the second part is every bit as important and significant as the first.

To the above fifty to sixty-six string instruments some twenty woodwinds are added: usually four flutes, one of which is interchangeable with a piccolo; four oboes, one of which may be replaced by the English horn; likewise a quartet of clarinets with optional bass clarinet, and bassoons with contrabassoon. A quartet or quintet of French horns may be included in the enumeration of the woodwinds, as we are doing here, even though those instruments are made of brass. The horn is unique in its ability to blend well with both woodwinds and brasses; in the

Classical orchestra it often subserved the purposes of the woodwind section, however, and has ever since the time of Haydn been implied when one speaks of woodwinds.

Three or four trumpets and a quartet consisting of three trombones and one tuba—these constitute the brass section, and make available to the composer a variety of tone qualities ranging from stridency to majestic solemnity. Finally, three or four men, one of whom specializes on the tympani, are required to manipulate the various drums, bells, chimes, gongs, cymbals, and other percussion instruments. And one or two harps, perhaps a piano, and sometimes an organ complete this magnificent, flexible, and overwhelming modern ensemble.

In the interests of economy, or in situations where the largest compositions do not regularly appear in the repertoire, some of these instrumentalists may not be included in the permanent roster of the orchestra. One member of each of the woodwind quartets is usually the first to be sacrificed: two flutes and piccolo, two oboes and English horn, and so on, must suffice. A second step in reducing personnel is to do with fewer string players: a pair of players from each of the five string sections may be dispensed with. And occasionally only one harpist is regularly employed, and the piano part, when that instrument is called for, may be taken over by a versatile violinist who is competent on the keyboard instrument also.

Further than this, however, no symphony orchestra dare go. True, certain instruments, notably the bass clarinet and the contrabassoon, are not kept as busy as the others. But their presence is essential in the majority of post-1850 works; they must be fostered and nourished throughout

the season so that they will be available when required. They add a richness and tone quality to the ensemble that no other instruments can supply.

When the composition does not call for them they are still available to play the related instrument in their respective sections. For example, every bass-clarinet player also plays clarinet, and may serve to "double" the first-clarinet part: he may be called upon to add the weight of his tone to the loudest climaxes, and to relieve the first player in strenuous but less-exposed passages. Similarly, the contrabassoonist is kept active in the bassoon section.

He who is interested in symphony orchestras may wish, in a free moment, to calculate how many hours of rehearsal and playing the musician is called upon to do. He will find that some twenty to thirty hours weekly cover all aspects of the musician's orchestral activity. What, then, does he do in his spare time? The answers differ according to which instrumentalist he has in mind.

A large part of that "spare time" must be devoted to practicing. No professional musician, however skillful he may have become, is ever freed of the weight of constant practicing. A certain minimum amount, which may range from one hour to four hours daily, must be done if he is to maintain his technical skill, develop new repertoire, and keep the old.

Considerable time is given to teaching, playing other engagements, and otherwise attempting to stretch his orchestral salary across the whole year. And if any portion of time yet remains, the musician must spend it mechanically, as it were, simply to keep his instrument in top physical condition and to provide himself with the

various accessories of his trade.

The string player, for example, is always concerned with the condition of his strings. A variety of strings exist: steel, gut, steel wrapped with aluminum wire, gut wrapped with copper or silver, and a few others. Moisture conditions, changes of weather, wear, and many other factors make strings a bit less than permanent. (Every string player will recognize this for the understatement it is meant to be.) Strings may break; they may become frayed, or the wire wrapping may loosen, and in the process they may become false. A false string is one of the banes of a string-instrument player's existence—others being weather and oboists. A false string vibrates unevenly, produces overtones which are out of tune, and develops a muddy quality. A false string requires the player to make constant and irritating adjustments in intonation.

For when a string is false, certain tones will not lie at the accustomed places on the string; they may shift their positions either up or down, depending upon what portion of the string has become defective. In his effort to play in tune the player must shift his fingers: a bit higher on one tone, a bit lower on another—but only on the false string. Years of practice have made true intonation habitual; now the false string has upset that habit, and accurate playing becomes a difficult matter. The only solution is to remove the false string and replace it with a true one.

But whenever a string is removed the tensions inherent in the instrument itself are temporarily altered; the bridge may shift ever so slightly, and the entire tonal equilibrium of the instrument changes. Being a perfectionist, the string

player will apply the new string, which he hopes is not false and for which he has paid from one to four dollars, and "play in" the instrument again. And often the playing-in may require an hour or two of vigorous effort.

Players of the oboe, the clarinet, and the bassoon have a different problem: reed trouble. Clarinet reeds are small pieces of bamboo (Arundo Donax), familiarly called "cane," which are carefully and accurately scraped, shaved, and trimmed to paper-thinness at the playing end. Oboe, English horn, and bassoon reeds are double pieces of the same material, even more carefully scraped to a graduated thinness. The slightest departure from the correct shape and proportions of the reed leaves its mark upon tone quality, tonal response, and security of attack.

A reed that is too thick near its tip, for example, will be incapable of producing soft tones. One that is too thin in its middle portion will make high tones impossible, no matter how expert the player. Excess thinness near the edges will develop a rattle in the tone; thickness at the edges will give rise to a raucous quality. Slight imperfections in the surface smoothness will make slurring from one register to another a precarious matter; a reed that is too dry or not dry enough will produce a tone to match.

Many players make their own reeds; others purchase commercial reeds, but adapt them to their own playing idiosyncrasies. In both cases hours of painstaking work are involved to prepare a reed that will meet all the exacting conditions of professional performance. A woodwind player, even with a good reed, is not a relaxed person; when a period of reed trouble comes his way he approaches a psychopathic state—if he is conscientious. And

if he is not conscientious he is not a good musician.

Reeds are fragile: the slightest jolt is enough to tear a corner or split the reed. Reeds are short-lived; a few days of hard blowing so affect the moisture content that sluggish response and muddy tone quality cause the reed to be discarded. Reeds are treacherous; on many tones they behave beautifully, while on others they squeak or crow. And one can never be sure of exact intonation; by the time the player has become accustomed to all the foibles of a new reed it is an old reed, ready to be discarded. Thus the woodwind player, particularly the double-reed player, seldom has a mind that is at peace with his world. The vagaries of his reed, when added to the temperamental nature of his instrument's mechanism and the extent of his musical responsibilities in performance, contribute to a perpetual state of mild apprehension. He is not a person to be envied.

Other instrumentalists are perhaps more fortunate. But while they are less subject to problems concerning their equipment they have other worries. Trumpet, horn, and trombone players, for example, depend largely upon the condition of their lips for quality of playing. Fever blisters, cold sores, canker sores—a variety of these petty annoyances go far to make the brass player's work difficult. When you hear a trumpet player produce a discordant crow in place of the beautiful tone he had intended to play, know that the fault is not a technical one.

Professional musicians suffer from nerves. Nervousness is often reflected in excessive dryness of the lips. And dry lips in turn affect the player's ability to control his tone production. This, again, sets up a greater degree of

nervousness, and lip dryness increases. The solution of the problem, of course, is to master one's nerves or to change one's temperament. Try it sometime when you have a difficult, exposed solo passage to play for a demanding conductor and a large audience, and when your professional reputation, your self-respect, and your job itself depend upon the perfection of your playing.

6.

That's Where My Money Goes

THE concert-goer seldom has access to two important factors in the musical life of his community: the workings of the box office and the intricacies of concert financing. These factors help to make music into a "big business" venture. It can scarcely be denied that music is big business. The annual volume of instrument purchases, music and music book sales, and record buying cannot be estimated accurately; but it is to be measured in the hundreds of millions yearly. Attendance at all types of musical performances in a single American season reaches close to thirty million; a box-office income of that many dollars is implied. As far as symphony concerts alone are concerned, ticket sales for two dozen of the country's largest orchestras amount to about six million dollars each season.

When you buy a ticket for a concert your contact with the financial side of music is usually at an end—until the last weeks of the season find you receiving requests for money to "save the orchestra." You have seen full houses at concert after concert; you know that special events are sold out weeks before they take place; and you know that concert-going is not inexpensive. Then, you reason, with a

long series of well-attended concerts at high prices, with all ticket sales going well, why should the orchestra people annoy me with requests for funds? Don't they know their business in the upstairs office?

The upstairs office houses the symphony's board of directors, which is, among other things, charged with securing funds for the orchestra's operation. Let us transform ourselves into members of that board's executive committee, so that we may solve their problems for them. We can imagine ourselves in a city with a population near two million. Our orchestra is well established as one of the country's top dozen, enjoys an excellent reputation, and plays to large audiences. During the season of twenty-eight weeks it performs well over one hundred concerts—divided into series—and plays to an average attendance of twenty-seven hundred listeners per concert.

The orchestra's two principal series, which take place, let us say, on Friday afternoons and Saturday evenings, are of twenty-eight concerts each; programs in the two series are identical. Let us call these series A and B (see page 122). Another set of ten afternoon concerts (series C) completes the regular subscription offerings. (We shall learn more about subscriptions later.) We will have perhaps twelve popular—low-priced—concerts (series D) and a set of ten youth concerts (series E). This total of eighty-eight home concerts is augmented by twenty-six concerts to nearby cities, or on extended tour, or for special events; we have a total of 114 income-producing concerts. The attendance for the season is 308,000; with ticket prices ranging from fifty cents to something over three dollars, at an average cost of $1.30, our total income is just about $400,-

000. This is certainly adequate to operate a small business with less than one hundred employees, we think, especially since no raw materials need be purchased and the only expenses are payroll and a bit of overhead.

An inspection of the actual figures startles us a bit. The orchestra consists of ninety-five players whose minimum salary is $90 per week, but whose maximum in a few cases may reach $200. The conductor is paid well, soloists are entitled to their fees, and the business manager's staff is on salary. And so a total payroll of $407,000 emerges. Already we have lost money, for our total income will be only $400,000.

But now we learn that concerts require more than musicians and a payroll. A hall must be rented, not only for the concerts but also for the daily or twice-daily rehearsals which the orchestra requires. We will spend $28,000 for this item. Concerts must be advertised if we are to attract 308,000 listeners to our offerings; $15,000 is earmarked for the display advertising, posters, brochures, and press releases (plus the salaries of those who create them) we shall require. And we dare not overlook the variety of expenses which the actual production of the concerts entails: music rentals, royalty payments, insurance on personnel and instruments, liability insurance, a dozen stage hands and electricians, perhaps three dozen ushers—the list may easily total $30,000 for the season.

We have made twenty-six concerts on tour. We have transported about one hundred men, paid rail fares, meals, hotel bills, and baggage charges—to the tune of $65,000. We have printed perhaps 350,000 program books for the season's concerts. And while advertising revenue

from the programs amounts to $14,000 our printing bill has been $33,000—a net loss of $19,000. The thousand and one items which need not be enumerated here—among them such matters as deficits from previous years, music purchases, music stands, and the like—add a sum of $20,000 to our cost. Finally, since we have long foreseen a sizeable deficit, we must provide an amount for fund-raising expense, in this case $3,000.

Our season's operations now look as follows:

INCOME		
From 114 concerts, with a total paid attendance of 308,000 persons	$400,000	
Program advertising revenue	14,000	
Total income		$414,000
EXPENSE		
Orchestra, conductor, soloists, and administration	$407,000	
Rental of halls	28,000	
Advertising	15,000	
Concert production	30,000	
Tour expense	65,000	
Programs and printing	33,000	
Miscellaneous	20,000	
Fund-raising expense	3,000	
Total expense		$601,000
DEFICIT on season's operations		$187,000

While the above figures are those of the hypothetical orchestra to whose board we have elevated ourselves, they agree very closely with the most recent audits of the country's foremost organizations. The deficit we have incurred

is slightly less than the actual 1947-1948 deficits of four large American orchestras in cities with more than two million population, and slightly more than that of four orchestras in cities between 750,000 and one million. As such they reflect the real conditions under which all orchestras must operate today.

Now, in a very few cases, additional sources of income are available to the major orchestras: receipts from recordings and fees for radio broadcasts. Recording and broadcasting activities, naturally, increase the cost of the season's operations; but this added expense is more than covered by the receipts, and the surplus is applied to reduce the actual concert deficit. In two or three cases the surplus is sufficient to reduce the latter to well under $50,000. In the main, however, and excluding these few exceptions, the actual operating deficits of the country's top orchestras range from $110,000 to $250,000 annually. And the major occupational hazard of a symphony's board of directors is the financing of such inevitable deficits. Such a board is invariably made up of the business and financial leaders of the community. The professional success and wide experience of its members assures us that its decisions will be of high quality.

We, as members of our board, are now faced with the real problem of raising funds to retire our deficit; the orchestra must continue, but it must also meet its obligations. Additional sources of income are not available. A longer season, or more concerts per season, would simply increase the deficit proportionally. Can expenses be reduced? Let us look at the payroll in greater detail and examine the place of the musicians union in that payroll,

to see what can be done there.

The American Federation of Musicians consists of hundreds of local federations, one in each city or large town. Each local has a jurisdiction which extends beyond city limits, in order to include suburban night clubs, summer resorts, and similar employers. Each local establishes its own price list, and every sort of an engagement is covered (see page 207); in a few cases the prices are set by the American Federation of Musicians, and the local is obligated to observe them when they conflict with its own list. A member holds no card in the American Federation as such; yet through his local's affiliation with the national organization, he is subject both to his local's and the Federation's regulations and disciplinary actions.

Local dues are nominal; they range from perhaps ten to thirty dollars per year. In many of the larger locals group insurance policies and death benefits may be secured. There are usually no apprentice systems, no system whereby a neophyte may learn his trade, and no grades of membership such as are found in other crafts. Admission is by examination of playing proficiency; the examination is usually conducted by a small committee of older members, and minimum standards of proficiency prevail.

A system of transfer cards is in effect; it becomes possible for a member to retain membership in his home local while transferring his residence and activity to another local's jurisdiction for large portions of each year. In most cases the transfer is subject to the pleasure of the foreign local, and need not be accepted; the musician then may not become professionally active in the new jurisdiction. In other cases a residence requirement of six to

twelve months must be met before the transfer becomes fully effective; during this time the musician is limited to the single-engagement type of playing and may accept no permanent or seasonal employment.

It is with this amorphous but powerful organization that we as board members must deal. Toward the end of each season we will enter into an agreement with the local federation of musicians. A minimum price scale for the following season will be negotiated, along with details which cover the number of services per week or season, amounts of per diem expense money while traveling, working conditions in general, and similar matters. In return, the federation agrees to allow the importation of such instrumentalists as cannot be found in the jurisdiction (with the conductor designated as sole judge of local members' proficiency) and guarantees to protect the orchestra against contract violations, derelictions of duty, and similar professional lapses on the part of its members (and Federation penalties may run as high as fines of $1,000 or expulsion).

Minimum salaries, among the thirty or more full-time orchestras in the United States, range from about $50 to $110 per week, across a season which lasts twenty to thirty-two weeks. Thus the season's income for a player on the minimum salary in the several orchestras will range from $1,000 to $3,520—this is in the face of costs of living in 1948 in the larger cities of the country! Salaries are, in the cases of a few first wind players and other favored instrumentalists, somewhat above the minimum, of course; and in a few cases, those affecting concertmasters and eminent solo oboists, considerably above the minimum. In spite

of all this, a symphony orchestra salary above $5,000 annually is a decided exception.

A variety of extra engagements help the minimum-salaried player to survive. Many orchestras are engaged for broadcasts; the men often receive extra fees from this source. Phonograph recording provides additional income for some musicians, and special concerts of various kinds take place. Summer engagements, in the half-dozen cities where summer seasons still exist, may add six to ten weeks to the player's annual expectancy. But even under the most optimistic conditions the average competent symphony musician makes a bare living.

There remains, then, the possibility of work in a non-symphonic connection. Traveling dance orchestras, hotel and restaurant combinations, a bit of broadcasting on a single-engagement basis, a few weeks at a summer resort—work of such types is available in cases where the musician has the proper contacts and the desire—plus the ability—to play in sweet, hot, or bebop combinations. Teaching opportunities usually present themselves, and are seized upon eagerly. Private-studio teaching, public-school music teaching, and occasionally an opening in a local college or university—these sources often spell the difference between living and economic defeat for the orchestra musician.

And finally, there is always an opening outside the music profession. Part-time insurance salesmen, store clerks, office workers, accountants, piano tuners, and even barbers may be found among the personnel of the smaller orchestras. Many musicians operate their own tiny businesses: hobby shop, stationery store, reed factory, dance-

band management, and poultry farm are activities of musicians of whom the present author has personal knowledge.

With this general view of the professional musician's status and problem, we return to direct the affairs of our orchestra. It seems obvious that musicians' salaries are not too large (a rare understatement!) and that they should not be reduced even if it were possible to do so. Thus the orchestra payroll may stand as an irreducible amount. Any attempt to reduce the size of the group or to pay minimum salaries throughout would be reflected in an immediate lowering of the orchestra's standard of performance—as many an economy-minded board has found in the past. Other expenses—printing, transportation charges, rental, and the like—are likewise beyond our power to lessen. Considerable study of all the figures reveals the real impossibility of effecting any saving.

Income cannot be raised, nor expenses lowered, to abolish the deficit. Let us look, then, at three other possibilities for meeting the orchestra's obligations: subsidies from governmental bodies, endowment funds, and outright contributions.

In these days of subsidies there ought to be some type of grant that would make our continued operation possible. Alas, the Federal government has its own program of orchestra financing, in the form of the Federal Music Project; we can look for no support from this depression-conceived source. State governments are notorious for not being culture-minded; the one orchestra which is organized on a basis of service to an entire state mentions no state grant in its last annual report. Nor are municipal grants often forthcoming. Half-a-dozen of the country's

thirty leading orchestras receive some financial aid from their respective cities; yet in only three cases is the grant large enough to cover about one-quarter of the respective deficit.

About six of the larger orchestras possess endowment funds. Income from these funds is seldom used to finance the deficits; most often it is reserved for a projected building, and helps not a bit in reducing the deficit. There remains, then, one possible source of funds: gifts or contributions from individuals who prize the orchestra and its accomplishments highly enough.

In the early decades of this country's orchestral history it was customary to think of a symphony as a rich man's toy. In many a city the orchestra was supported by a few wealthy individuals who contributed generously to its support, met its annual deficits, and assured its continuity. The crash of 1929 and the depression years of the 1930's showed the dangers of the idea. Many of the wealthier supporters found themselves unable to continue their gifts. In the years since the depression increasing income surtaxes have cut down available income to moderate figures. At the same time, charitable and other philanthropic organizations have not become averse to exerting dignified pressure to secure their needed quotas; wealthy men must expect to have many calls upon their funds.

Thus, the orchestral "patron," in the grand sense, has virtually ceased to exist. While no major orchestra, probably, has been forced to discontinue its operations because the well of individual support has run dry, the evils which attend this method have been revealed in a striking manner.

It seems easy enough, for example, to find ten men in our city of two million who are willing to contribute $20,000 each to retire our deficit. Or twenty men with $10,000, or even one hundred men with $2,000 annually. But such a large contributor is placed in a difficult position. The size of his gift entitles him to a real interest—and influence—in the affairs of our orchestra. Problems arise immediately.

Recently an orchestra was approached for a series of broadcasts to be sponsored by a manufacturing firm whose owners did not contribute directly to the orchestra's support. The orchestra's largest contributor was in business competition with the firm. Was it reasonable to expect him to pay for his competitor's advertising? He did not think so, either. He voted against the projected broadcasting contract, even though the orchestra would be deprived of additional income. A bit later, when the contract was approved by a majority of the board, he withdrew his contribution and support.

Wealthy men are known to have strong likes and dislikes; and they are in a position to make their personal feelings felt. One patron of a large orchestra did not care for the conductor's programs; he became unhappy about "all this modern stuff"; but his objection might just as easily have been to too many long symphonies or something similar. He made his feelings known to the conductor. The latter had the sole responsibility for program content, true enough. But could one expect him to alienate the patron who in his own purse carried a major portion of the orchestra's destiny; who could, by withdrawing his support, make the orchestra's continuation unlikely? The

conclusion was foreordained: programs were modified in accord with the patron's conservative tastes, and the entire community was affected.

Wealthy men have been known to be impulsive and to change the direction of their interests. Quite suddenly they become identified with another activity and abandon their support of the orchestra. Their contributions, which have maintained the orchestra and which have grown to be depended upon, cease without warning. Men have died without making provision for the orchestra which they had supported during their lifetimes. In either case the orchestra finds itself with no visible means of support or with greatly curtailed means.

These, then, are a few of the evils which beset an orchestra supported solely or largely by a small group of dominant personalities. Perhaps the major element in the artistic development of an orchestra is continuity: financial continuity as well as continuity of personnel. Without the knowledge that funds will be available in the foreseeable future, no orchestra management can make the plans and develop the vision upon which the orchestra's quality depends. Reliance upon a small group of wealthy supporters was of great importance in the early years of the country's orchestral history; many orchestras were established by such groups. But such an attitude can no longer solve the orchestra's problems; it is definitely a healthy sign that this support is, by and large, no longer available.

Nor is such an attitude in keeping with the democratic spirit. The knowledge that a small group stands by to support and control a symphony society tends to lessen the

interest in its affairs that is the right and duty of a democratic nation. Only when wide public support is characteristic can an institution be truly representative of our cultural way of life. Private support is entirely too reminiscent of the courts of Europe to find lasting favor with the American concert-goer. It is to the wider public that we must look for the financial guarantees that make our concert institutions possible at all. And it is essential that the support base be made as wide as possible if the orchestra is to enjoy a healthy life.

Thus we return to the audience, which has the welfare of the orchestra in its hands. Our hypothetical orchestra, as we have seen, plays its hundred-plus concerts to a total audience of 308,000. Should not this enormous number be able to provide sufficient financial support? Unfortunately, that number is illusory; for while it represents total admissions it does not represent an equal number of individuals. Season subscriptions and repeated attendance by many persons diminish the number considerably.

Seats to the principal symphony series are usually sold on a subscription basis for the entire season of twenty to thirty concerts: twenty-eight in the case of our hypothetical orchestra. Of the 2,700 who constitute our average audience, about 1,700 are season subscribers. An undetermined number of the remaining thousand listeners, perhaps as many as half of them, attend alternate concerts; the remaining five hundred seats are filled by different individuals at each concert. Thus for our principal series A, with a total audience of 75,600 (28 x 2,700), only 16,700 different individuals are represented.

The same figures hold true for the evening concerts of

series B, whose programs duplicate those of series A: 16,700. Comparable figures for the ten concerts of series C reveal an attendance of about 12,400 different individuals. One may assume that attendants at any one of these series will not usually attend the others, for programs and soloists are similar. The twelve popular concerts of series D attract another group of 12,000 individuals, and the ten youth concerts of series E are played for 7,900 different young concert-goers. The five series, then, may be estimated to attract 65,700 individuals per season, although 237,600 total admissions have been sold to these eighty-eight concerts.

The twenty-six concerts on tour will account for 70,200 admissions, most of them non-repeaters. Thus the total attendance of about 308,000 (237,000 + 70,200) includes only 135,900 different individuals (65,700 + 70,200). For purposes of orchestral support, however, we can scarcely call upon citizens of distant communities. The base for our support must be drawn from the 65,700 who live in our own city.

We are, be it remembered, in a city of almost two million. Our 65,700 concert-goers, about 3.3 per cent of the population, have heard from one to twenty-eight concerts. In smaller cities, those which fall roughly in the half-million population group, the total number of different individuals who hear from one to twenty concerts each season may reach 30,000, or about 6 per cent of the population.

Now this nucleus of 65,700 concert-goers (in smaller cities, read: 30,000) is the group from whom we must draw our support. But the number who may reasonably be ex-

pected to show active interest in our problems, as evidenced by faithful attendance during the season, is considerably smaller. Deduct first the number who attend the low-priced popular and youth concerts: our 65,700 shrinks to 45,800 and our smaller neighbor's 30,000 to perhaps 20,000. Assume further that many of the single-attendance group for the three major series are present for reasons of passing fancy or accident of invitation: a further shrinkage to 32,000 and 15,000, respectively, is indicated. And these are the people, 1.6 per cent and 3 per cent of our respective populations, who are called upon to make up the annual deficit which is $187,000 in our case and may be $125,000 in our neighbor's.

It would seem, then, that an individual contribution of six to eight dollars annually from each of our concert-goers would retire the deficit. But many, of course, are unable to contribute even so small an amount, and perhaps a greater number see no reason why they should. In the latter case a public-relations program may serve to overcome the apathy, for it can call attention to the place of a symphony orchestra in the cultural life of our community. There are few institutions which fail to receive public support when their values and their problems are thoroughly understood.

From a cultural viewpoint the symphony makes a vast contribution to contemporary life. It can present large portions of the richest musical literature in its concerts. When the programs are well chosen—and most of the time they are—the concert-goer is presented with a summary of the best music of the last two hundred years. The place of music as a stabilizing force in contemporary life is rec-

ognized; when two centuries of music supply the basis for that stabilization, and when it can be heard at regular weekly or bi-weekly intervals, the power of music influences all the other cultural ventures of a community.

The sheer size of its offerings, the numerous forces required to present it, the general prestige its very existence carries with it, the fact that it brings eminent solo artists to the community to complete its offerings, and that it belongs to the community which supports it—all these add to the orchestra's importance. The orchestra's reputation carries the name of its home city far and wide. It attracts visitors, receives favorable comment in the press of the entire nation, and makes the city a more desirable place in which to live.

From a purely educational point of view the symphony is essential. The presence of seventy-five to one hundred sterling instrumentalists is reflected in the whole musical tone of the community. Private teaching, teaching at colleges and in the public schools, local chamber-music concerts, amateur or semi-professional group activities—all such things receive stimulation from the orchestra's concerts. They rise or fall, live or die, according to the presence or absence of the orchestra's personnel within the musical community as a whole. Music students are given opportunity to observe high standards of performance and to associate with the most eminent practitioners of their respective instruments. And they can become familiar with the shop-talk and the background lore of music which are a vital part of a musician's professional equipment.

Finally, from a purely commercial point of view, the presence of an orchestra adds greatly to the health of the

community. A large portion of the orchestra's payroll, which ranges from $200,000 to over a million dollars annually, is spent within the community. Other factors enter, too: the influence of the orchestra's programs on the sales of music and recordings, the collateral aspects associated with the presence of music teachers and music students. The orchestra works gradually and subtly toward building a musical atmosphere in the community; this is reflected in the quality of its music stores, in the sale of musical instruments, in the production of advertising and printing, and similar income-producing activities.

An orchestra's public-relations program, then, is a far-reaching affair. By calling such cultural and economic facts to the attention of the public, it can arouse a wider interest in the financial problems. This, in turn, will tend to widen the support base upon which the orchestra is established, and go far toward providing a healthy financial structure upon which it may flourish.

Having served our term upon the board of directors, we return to the life of the concert-goer. But our interest in the financial problems of music has been aroused; we seek further adventures in the box office. Our city enjoys, in addition to its orchestra concerts, an excellent series of recitals. We join forces with our local recital manager, to see what his problems are.

How does the local manager function? It must be said first that the independent local impresario's activity has been greatly curtailed in recent years. Before the advent of the two principal concert services (of which more later) every city of any size contained at least one individual

who promoted and managed recitals purely as a commercial venture. He began by engaging a suitable hall for a series of dates—ten to thirty, in most cases. He engaged a number of artists to play recitals on those dates; and he saw to it that the series was well balanced as to singers, pianists, chamber-music groups, and other attractions. He established a budget for promotion, advertising, rental, artists' fees, and similar items. And he set about to fill his hall for each of the recitals.

Artists may be grouped, roughly, into three classes, according to the size of the fee they customarily command: the class below $500 per performance, those between $500 and $2,000, and the class above $2,000. Our manager knows that an artist's fee is a reflection of his box-office drawing power; he can anticipate a box-office income in proportion to the size of that fee.

Considerable experience on the part of managers has taught them that an inexpensive artist brings little expectancy of profit with him. The sub-$500 attraction is usually a younger artist whose name has not yet become known, or an older one whose name is known too well or whose performances have never attracted a large public. In a city whose potential recital audience may be near ten thousand persons, a small number (some estimates run as low as 5 per cent) will buy tickets to the recital. Special interests will draw them: cellists will normally attend all cello recitals; a particular program may attract some listeners; and local renown may swell the box-office receipts. And in special situations where an "automatic" audience exists (for example, on a college campus, when recitals are

part of the school's offerings to its students), that audience will attend.

The second group, those artists with fees between $500 and $2,000, is better known, well established, and secure in the affections of its audience; such artists form the core of the recital business. Their names and their reputations make them standard attractions. The house will be as full as local circumstances in the community allow.

The top-flight performers are relatively few. One may hazard the guess that scarcely two dozen of today's concert artists—singers and instrumentalists alike—are in the above-$2,000 group. They are the ones who attract full houses; it is with them that the manager with a large hall at his disposal may expect to make a profit. And they are usually the ones whose reputations have been enhanced by cinema appearances.

A number of things can happen to a manager during the course of the recital season. Sometimes he overestimates the drawing power of the artist, and finds himself with a half-empty house at recital time; a loss of several hundred dollars is his reward for the evening. At other times a sudden rainstorm an hour before the recital keeps many of his patrons at home. Again, a competing attraction, announced after his season's contracts are signed, draws off half his audience. And on occasion, when a high-priced artist does succeed in drawing a full house (yes, the concert business is a gamble not unlike poker), the terms of his contract probably provide for a guaranteed fee plus 60 per cent of the box-office receipts. The manager is left with a few hundred dollars to help make up his losses on the other recitals.

From a purely commercial standpoint, independent recital promotion was a precarious venture. Promotion costs (advertising, hall rental, printing, and the like) often ran as high as 15 to 25 per cent of the artist's fee. And the risk was taken not by the artist, but by the manager; the former is guaranteed his fee, regardless of conditions at the box office. Impresarios seldom became wealthy business men.

About twenty years ago, with the advent of the two large concert services, namely, Community Concerts and the Civic Music League, the situation for the concert-goer, the artist, and the manager was modified considerably. In a number of cities associations were formed which secured members to a number equal to the seating capacity of the local concert hall. Each member, for a membership fee averaging five or six dollars (plus tax), was guaranteed a series of five or six concerts and recitals. With perhaps two thousand memberships paid in advance the local association could contract for a number of artists or groups and could estimate its expenses accurately. There being paid members, no need for intensive promotion existed. There being no box-office sale, deficits could not arise. Members could attend or stay at home, as they wished; their seats were paid for, the artist performed, and no one declared bankruptcy.

At the present time the two major services provide artists for well over fifteen hundred communities throughout the country. Almost seven thousand concerts and recitals are given annually under the auspices of Community Concerts and Civic Music, and all are on a safe and reasonable basis. Ticket prices per recital average well under the symphony-concert average, artists' tours tend to take a

more logical pattern (Boston to Keokuk to Billings to St. Louis to Denver was not unusual in the old days, for example), and everyone seems better off.

Now, an artist's fee may seem an excessive payment for a single appearance under local management. Granted that he can attract enough listeners to make his fee possible, does he earn it? Is there any moral or economic justification for being paid between $2,000 and $4,000 for two hours' work? Look at it this way. An artist who draws, let us say, a $2,750 fee can most usually fill a three-thousand-seat house. At an average cost of $1.20 per ticket, the box-office receipts total $3,600, exclusive of tax. Promotion expense ($500) and manager's profit ($350) will total $850; the remainder provides the artist with his fee. Now, three thousand listeners have been given two hours of pleasure at an individual cost to them of sixty cents per hour. No one will dispute that sixty cents is a fair price to pay for an hour of aesthetic enjoyment. The artist has made it possible; should he not receive the reward?

However large an artist's fee may seem when talked about in this way, his "take-home pay" is considerably smaller. First is the matter of his manager's (not the local impresario's) commission. This item usually amounts to 15 per cent of the fee; on concert-service engagements there is an additional commission to pay. The manager, with his main office most often in New York, employs a staff of personal representatives (see page 3) who travel all over the country and sell the services of the artists whom the manager represents. His office staff arrange traveling schedules and hotel accommodations, and even buy the transportation; but the artist pays for these items.

Anyone who has been on tour for several months of the year knows how quickly hotel and transportation charges can mount to thousands of dollars during the course of a season.

Nor are commissions and travel expenses the only items. Singers, violinists, and cellists must engage their accompanists, and pay their expenses as well as their own. And pianists often use their own pianos on tour. They ship them by Railway Express from one engagement to another, and provide for daily tuning and mechanical adjustments. Personal advertising, in the shape of brochures, folders, leaflets, and posters, must be provided and imprinted for each local engagement. The artist himself must pay for this material.

Finally, when travel expenses, commissions, accompanists' fees and expenses, express and mechanical charges, and personal advertising are paid for—to say nothing of income surtaxes—the season's work must be computed on the basis of only twenty to forty engagements. The "highly paid" artist emerges as a hard-working musician who enjoys not much more than a respectable living.

7.

Play It Like This

A FEW chapters back I suggested that when next you attend a concert it might be profitable to eavesdrop, at intermission time, on the conversations around you. I hoped there to direct your attention to remarks made about understanding music. Let me repeat the suggestion for your next concert visit, but this time ask you to listen to people who express themselves about the performance itself. Some will like the way the music was played, and will reveal their enthusiasm for the performer's tone, or his graceful gestures, or even for his "technique." Those listeners will have enjoyed the experience and will have been pleasantly affected by the music.

Others in the same intermission crowd, however, will express disappointment with the performance. One will comment on the player's lack of style, another will find fault with the phrasing, and a third will say that the player has no rhythm. Still others will disagree with the dynamics the player employed, or with the tempos he chose; some will deplore the lack of proportion between sections of the piece, or the lack of contrast, or the lack of variety. And finally, one erudite listener will declare that the per-

formance was incorrect in a historical sense and that the performer knows nothing of tradition. These people find so many things wrong with the performance—and much of the time the same ones declare every performance to be unsatisfactory—that one wonders why they attend concerts at all.

Interestingly enough, no one comments about the playing of the notes. Everyone takes for granted that the performer will follow the composer's directions as to notation, and that his technical skill is equal to the demands the music makes upon him. Professional music is based on that assumption, and one does right in expecting the performer to be note-perfect. But even here large differences in proficiency are possible.

Many an excellent musician possesses only an adequate technique—which includes, incidentally, many factors in addition to fast fingers; while such a player can cover the ground with the necessary speed and clarity, he has no reserve of brilliance with which to dazzle his listeners. His musical vision, sensitivity, and integrity go far toward charming an audience into overlooking his imperfect mechanical ability. On the other hand, some performers who do have an extraordinary facility, great control, and a glowing tone are capable of only rudimentary insight into purely musical matters. They have little sensitivity to the refinements of performance, and are like competent readers who pronounce words without inflection, without emphasis, and without meaning.

Such performers are mere note-players, and their performances leave a discerning audience cold and emotionally unaffected—except perhaps that their technical acro-

batics are often sensational to listen to. The concert-goer may well analyze his reactions, on occasion, to see how much of the pleasure he finds in music is truly musical and how much is based on admiration for fluent fingers. It is safe to say that if you can occasionally forget about the solo performer, you may be hearing the music; if, on the other hand, the player is always in the forefront of your consciousness, the composer is coming off second best.

No, there is little to say here about note-playing. Music is vastly more than a matter of notes, however; and the sharpness of the intermission critics is caused by their disagreement with the performer's behavior in that larger field. Each of them is displeased in a different way by the performance; we are reminded of the seven blind men and the elephant. Yet each of them has touched upon one detail of the activity which is the performer's great concern: the activity of musical interpretation.

That activity is seldom written about, and only under unusual circumstances does the concert-goer discover what it entails. Books on music appreciation are as silent as books on musical theory and composition in this regard. If you have access to the studio of a great teacher you may learn about the details of interpretation; if you can attend orchestral or chamber-music rehearsals you may be able to deduce some of the principles. But scarcely ever can you find the whole field spread out for your inspection. This is unfortunate, because the activity exists principally for the listener to music, for the very person who is seldom given any insight into it. Only an understanding of the performer's task can give you a complete picture of the music you are hearing, and a complete enjoyment.

What do you expect from music? How do you hope a performance will affect you? Normally, you expect to be moved out of an emotional rut; you hope the music will arouse in you a series of emotional states, or will suggest some meaningful responses. And you hope to find those experiences pleasant. Now, the composer of the music feels as you do about it; he too hopes to move you—insofar as he is aware of an audience. And on his music paper he has given complete indications of how he intends to do so. Those indications take two forms: written notes, about which no musician can be mistaken; and terms and symbols, whose meaning is known rather well. But a number of implications of style and mood are concealed in the music also; a realization of those subtleties depends upon how thoroughly one knows the composer's style, upon many historical considerations, upon the intangible thing known as tradition, and upon an innate sensitivity to all artistic matters.

The composer, being either dead or absent from the concert hall, requires some intermediary who will bring the music to life, who will transmit it to an audience. And the performer is the musician who undertakes that job on behalf of the composer. It should scarcely be necessary to mention that it is the composer's intentions toward you, not the performer's, that determine the content of the music. But since performers sometimes forget that they are intermediaries—agents of the composer, as it were—and proceed to demonstrate what they would have done if they had written the music, it is well to remind you to look out for such distortions. The latter are sometimes found, unfortunately, on the very highest levels of pro-

fessional music today. They can be recognized by taking note of extreme modifications of tempo and dynamics, super-brilliant effects, extravagant splashes of added color, and perhaps sensational changes of style and instrumental medium. Such musical aberrations are all too common, and reflect credit neither upon their perpetrators nor upon those who listen to and enjoy them.

Now, bringing the music to life is only part of the performer's job. He must remember that his listeners are human beings, which is to say that they have certain characteristics and psychological limitations. We are not all good listeners; we have minds and thoughts of our own, and often take refuge in them even when we are being talked to—or played to. Even the best listener's span of attention is extremely short; his thoughts take their own way—especially when he is exposed to a long discourse on any subject, including music—and he is likely to think about other matters.

Who can hold any thought or image in mind for more than a few moments? Who can concentrate upon a complex array of sounds without having other sensations obtrude themselves. And who can listen to an extended piece of music without ever having to be reminded of or recalled to the task at hand?

So a picture of the other aspect of the performer's job is given. His total responsibility can now be stated: he undertakes to bring the composer's ideas to audible expression in the style the composer indicated and in the form he gave them; but he must project those ideas with consciousness of the listener's limitations. I do not mean to imply that the performer compromises or that he caters

to the audience; but to the extent that he is a showman (and every performer is, in part) he remains aware of his listeners. The composer's musical ideas, as we have seen, include those which are written down in notes, symbols, and terms, as well as those which are implied in the musical structure. The proper translation of the one class, and the realization of the things implicit in the other, into auditory phenomena which provoke significant emotional responses—that is musical interpretation. Interpretation is the function of instrumentalist, singer, and conductor alike; but it exists for the listener, and without it music has no significance.

Is it any wonder that our intermission critics find much to argue about and disagree with? Who will dare to say with assurance that the eloquent pause at the end of the "Hallelujah Chorus" (see page 43) must be so many seconds long? Who can gauge exactly the proper amount of accent at the end of the slow movement of the "Eroica" symphony (shown on page 59)? Yet the performer must take a positive stand on hundreds of such details in every composition he plays; further, he must present each detail with authority and convince his audience that he is right. The sum of such details constitutes his interpretation, and provides a base from which the quality of his performance can be judged. His reputation as a musician depends upon his interpretations of the works in his repertoire; that being so, he lavishes time, patience, and self-criticism on the job of preparing them. Preliminary work may be done in private practicing; but the final stage is reached in the rehearsal.

A musical rehearsal is a battle-ground (many a musi-

cian will know how often this metaphor must be taken literally) upon which a composition's interpretation is worked out; it is not, as some listeners might think, an arena in which notes are learned or technique is developed. The good musician has acquired his instrumental proficiency elsewhere—usually through years of unremitting daily practice; and he brings to the rehearsal a point of view toward the composition in hand which is the result of training and background knowledge. He comes to the rehearsal fully equipped to play his part; no concern with fingering or bowing or tone control or endurance arises to hamper the purely musical (as opposed to technical) activity of rehearsing.

Immediately a major problem confronts him and his rehearsal-colleagues: the matter of musically conflicting personalities or temperaments. The solo pianist, of course, knows no such problem, for he plays alone, without accompaniment; in this respect the solo harpist and organist are equally fortunate. But for practically all other performers, from solo singer or violinist to member of a large orchestra, professional music-making is a joint activity which requires the services of two or more musicians.

Now, musicians differ widely, as do all other people, in their character traits. One performer may be an incurable romanticist at heart. Subjective, not much given to self-discipline, and happiest amid lush surroundings, his playing will reflect those traits. His tone will possess an element of striking intensity, and his deviations from a regular rhythm and a regular dynamic level will be extreme. His interpretations of Classical Haydn, of Impressionist Ravel, and of contemporary Hindemith may all be filled

with emotional warmth, luscious tone, and Victorian sentimentality. His playing may be characterized by the bad rhythm which some people think is "expressive." And while he may approach the composer's intentions when performing Schumann, Liszt, and perhaps Chopin, he will fail abjectly when he tackles Bach, Mozart, and Prokofieff.

Another may be an essentially reserved individual. He will keep his reactions hidden and his thoughts to himself. He will express himself with subtlety or diffidence, and his entire manner will be ingrown. His performances, too, will be marked by those characteristics. He may play with much refinement of detail, but also with a preciousness that robs the music of many of its essential human qualities. Such a performer will minimize the dramatic conflicts in Beethoven, subordinate the color effects in Debussy, and neutralize the exuberant strain in Schumann. All his playing will sound Mozartian; and to the degree that preciousness and subdued color are appropriate to Mozart, it will be successful. But his performances of music with vigorous, rhapsodic, and boisterous strains will be faulty.

Other musicians will unconsciously stress one or another musical factor. For example, one may be a pedant; he will play everything in the style which he believes will best disclose the music's historical place—and in so doing may leave his listeners cold and unmoved. Another may be a rhythmic perfectionist; his music will be performed in a mechanically precise way that overlooks all emotional ebb and flow. Still another may be a Gypsy, or a Puritan, or a hedonist. And all these diverse personalities must find

a meeting ground if their interpretations are to be musically satisfactory—or they must confine themselves to solo playing.

In the matter of giving way to his temperament, the solo singer or the instrumental recitalist comes off the most easily. Accompanied only by a pianist, whose job it is to amplify and support the solo part, he is little hampered by having to adjust his character traits. For he knows, and has a right to expect, that his accompanist will submerge his own personality and fall in with the musical style of the soloist.

The situation in an orchestra is similar, strangely enough; for here the conductor is the absolute authority. The latter must bend the diverse temperaments of the orchestra players to the requirements of his own interpretation. Orchestral unity of style would be impossible if the seventy to one hundred individuals played according to their own musical natures. Orchestral discipline makes it possible for one person, no matter what his temperamental leanings, to create a unified performance and to present that performance as his own interpretation. If that does not happen, and if the orchestra somehow creates an interpretation of its own, he is not an efficient conductor.

Only in the field of chamber music can a joint effort, a product of co-operating individuals, be regularly expected. Domination by one personality, or subservience to one set of individualized traits, is out of place in that field. The pedantic leanings of one player must be modified to a point where the romantic temperament of another and the introspective nature of a third may feel comfortable also. Thus a composite personality often emerges in quar-

tet playing, one which partakes of four musical natures and yet is typical of none of them. This blending of temperaments in chamber music is perhaps the surest guarantee that one will hear, in that field, interpretations which come close to the composer's inmost intentions; there one hears the real composer. And at the same time, the fact that such a blending takes place makes some listeners to chamber music feel that string-quartet performances are dull and impersonal.

As I write this, a friend of mine who is an excellent musician has been looking over my shoulder. At this point he sniffs, and speaks up to say that I've been writing a lot of drivel. "You should know," he says scornfully, "that no good musician bothers with intentions and temperament and that sort of thing. He plays the music so that it sounds right." And when I demand a definition of "sounding right" he mumbles something about "intuition and good sense, along with experience and tradition," and picks up his fiddle. With that he has touched upon the process whereby the musician often arrives at his interpretations.

The process is something like this. A number of facts, considerations, and relationships must be weighed whenever a musical interpretation is attempted. Those elements are all capable of being discussed and understood; we shall discuss them—with the hope that they will contribute to your enjoyment of music—in the pages that follow. But necessary as they are, those elements may not, and most often do not, enter the full consciousness of the musician. The latter's sense of style, his balancing of detail against detail, his feeling for proportion and quality —these are not usually weighed on dry, intellectual scales.

They result from an intuitive quality in his thinking, from a musical inspiration, and from a definite feeling of rightness. Such characteristics are essential to the interpreter; while he can, if pressed, logically and formally justify his musical judgments, he arrives at them instantaneously and in company with a strong feeling that they are right.

The musician has developed that intuitive quality through years of exposure to music, through keen perception of musical effects, through knowledge gained by study, and through awareness of tradition—plus an innate refinement and sensitivity. His musical education has prepared him to make what look like snap judgments to us lesser beings. His experience has taught him what he can and cannot do with music; and his constant search for the unattainable ideal interpretation causes him to modify his performance in large and small measure at a moment's notice—if an inspiration comes to him in that moment. Interpretation is not necessarily a static affair.

With the realization that the good interpreter may have no interest in the kind of analysis we are about to attempt, or may long since have forgotten this elementary grammar of interpretation, we shall proceed cautiously with a description of some of the elements that enter into the art. To do so, we must look at the act of musical composition itself.

When the composer begins he conceives a musical idea in the shape of a melody, or a chord sequence, or a combination of these and other musical factors. The idea is designed to produce an emotional reaction, though at this stage the composer is probably "expressing himself" and may not be thinking of a potential audience. Sooner or

later it becomes associated with a particular plan of organization. The idea, then, is expanded or moved around within that plan.

It is elaborated; or it is repeated; or it is set opposite a contrasting idea which will show the original idea in perspective; or it is presented in a series of different guises called variations; or it is developed, which is to say that new musical ideas are made to grow out of it. These are but a few of the methods of treatment a musical idea may undergo; the composer's workshop, which is his mind, is well furnished with tools and techniques. The manipulation is designed to create a piece of music that has unity, musical logic, expressive power, emotional effectiveness, and perhaps pictorial associations. But all these elements must be in proportion. And the factor of music which holds them together is the musical form.

The form provides the setting for the musical ideas, and lets them be heard in all their warmth and their infinite variety. The form allows the element of contrast to be introduced, and yet allows the finished piece to display unity and to achieve proportion. And it is the inner structure of the form, as determined by the arrangement or sequence of the original and subsequent musical ideas, which allows these diverse elements of unity, contrast, and proportion to exist side by side, yet mutually intertwined also.

The form, any musical form, has a structure similar to a prose literary form. Where the latter has chapters, the former may have movements; the literary form has paragraphs, the musical form has sections; here sentences, there musical periods; grammatical phrases and clauses

in the one, musical phrases in the other. The literary form depends upon punctuation, paragraph indentation, and chapter division for clarity. It relies upon voice inflection and nuance to express its subtler thoughts; for its author expects the intelligent reader to supply the changes and qualities of speed and tone necessary to complete the literary work's meaning, even when it is not read aloud.

In the musical form, analogous details are at hand in the expression marks and speed indications which the composer has strewn upon his pages. Symbols and terms for rhythmic change (*accelerando, ritardando,* and the like) and those for dynamic change (*crescendo, diminuendo,* and many kinds of accents) resemble the paragraph indentations and punctuation without which the literary form remains cold and unintelligible. And the voice inflections and tonal nuances which the reader employs find their counterparts in a number of terms that indicate, for the musician, changes in descriptive quality or mood. What, you might ask, is the function of these various devices? Why are they necessary at all?

We find the answer by returning to our literary analogy. For just as the dropping voice, the breath, the change of pace in speaking all serve to keep the hearer's interest alive, so does the use of musical expression marks reattract the listener's attention. It is likely that a rhythmic pulse, once established, tends to become monotonous and uninteresting; anyone who has endured a dripping water-tap will know, further, how such rhythmic regularity can force all other perceptions aside. It is likely that any series of tones on the same level of loudness will allow your attention to wander. You must periodically be recalled to the

music, which is to say that you must be recalled to listen to how the composer has manipulated his musical ideas. This is done with the expression marks; they enable the performer to point out to his listeners the form of the music, with its contours, its style characteristics, and its emotional appeals. And that, if you remember, is part of his job in interpretation.

Composers are not all alike in their use of expression marks, however. Some, notably Brahms and late Beethoven, employ them freely; directions for performing their music are given in generous quantities. Others, Haydn and Mozart among them, are more sparing. Still others are not consistent; their first pages are fully marked, their last few scarcely at all. A few are not sensible; Schumann, for example, in his G minor piano sonata, gives the initial tempo indication: "as fast as possible"; later in the movement the direction "faster" appears, and toward the end of the movement, "still faster." Finally, composers such as Bach and Handel, who wrote before the days when expression marks came into wide use, roughly in the 1720's, had little recourse to them beyond general indications of fast or slow, loud or soft.

The problem for the interpreter of sparsely marked music would be insurmountable were it not for one fact: rhythmic, dynamic, and stylistic changes are generally inherent or implied in the music itself. In a sense, there is little need for the composer to indicate them at all, at least in passages which follow usual expressive courses (the unusual ones include a sudden drop in volume following a crescendo, an abnormal swelling of tone, and other similarily subjective details). In such cases the performer

has but to know what is implied in a particular unmarked passage and play it to correspond with that implication. That knowledge is the essential ingredient in "being musical"; and that knowledge is the intuitive possession of every good interpreter.

Up to this point we have been skirting around the edges of the art of interpretation without going into specific detail about any one of its elements. While it is probably impossible to verbalize successfully about intimate auditory phenomena, it may do no harm if the attempt is made to give a closer picture of a few of those elements. And of them, phrasing is perhaps the most obvious, since it is the factor whereby the content of the music is projected into the consciousness of the listener.

We listeners have been described as having fluctuating states of attentiveness; we are likely to wander away from the music, so to say, and to dream in our own worlds. Some means must be found periodically to recall us to the music, to direct our attention to the emotional effect of the musical details. Those means are at hand in measured deviations from the monotony of rhythm, dynamics, and quality. And the unit which controls the deviations and transmits the successive emotional states to the listener is the musical phrase; the phrase is, in effect, the unit out of which the musical form is created.

How does the listener know that one phrase has ended and a new one has begun? Sometimes the cadence (Shakespeare called it a "dying fall") which serves as the phrase's punctuation suggests the phrase end; or it may be the phrase's general contour which does so. But more often, the performer's ability to connect the tones of one phrase

in one musical breath, so to speak, to pause slightly, and then to begin the following phrase—this it is which brings awareness of phrase structure. The rhythm has been affected, the even pulsation has been modified, and the phrase ends have been clearly defined.

The length of the pause is similar to a speaker's pause at an implied comma or period. It is conditioned by the nature of the phrase itself, by its position and function within the musical form, and by the quality of the phrase which follows. The pause may be made by shortening the last tone of the phrase, or by delaying the beginning of the phrase which is to come, or by retarding the tempo at the phrase joint. Whenever you have heard a performance, whether concert, recorded, or broadcast, in which the melodies stand out clearly, in which the musical thoughts or ideas are immediate in their appeal, in which the music seems to flow along with blood in its veins, in which it is airy and well-ventilated—then you have heard examples of good phrasing. Without phrasing, those experiences would not have come your way.

By retarding the tempo at the phrase joint the performer has influenced the tonal inertia of the composition. Inertia is that property of matter by which it tends to remain in an existing state of motion or rest, unless acted upon by an external force. It is not often observed that a tonal mass, too, is subject to the law of inertia; that law must be taken into account whenever a tempo alteration is made. A composition of great tonal mass—say a piece of considerable length for full, loud orchestra—will require more of an "external force" to bring it to a stop than, say, a short folk-song for voice and piano. And the retard is

the performer's instrument for applying brakes to a composition, both at its internal division points (where it in effect turns its corners) and at its end.

One can feel, in a car, when the stop has been made smoothly and with no violation of the passenger's well-being; when the latter is neither thrown forward in his seat nor left to sink back, the retarding of the car's motion has been properly carried out. When a musical retard is executed so that the listener's sense of rhythmic motion has not been violated, that retard is the proper one. Many a sensitive listener has been aware of an uncomfortable feeling when a composition has seemed to stop abruptly or to linger on past its normal end; probably an incorrect retard was at fault.

Two types of exception to the above paragraph must be pointed out, however. Occasionally one finds the effect of a retard achieved through notation rather than through lessening of speed—especially in the music of Brahms. In such passages sixteenth notes, four to a beat, may give way to triplets, three to a beat; these in turn are followed by eighths, quarters, and half-notes until the music has come to a stop. There is obviously no need of modifying the basic speed in addition, since the musical requirement of proper deceleration has been met.

The other type of exception is found when the violation of the listener's sense of inertia becomes an expressive feature of the music, just as a car driver may wish to jolt his passengers with a sudden stop. Musical passages of this type may end abruptly, or they may even be accelerated in tempo as their end is approached. Dramatic surprise, effects of excitement, and even the concealment of musical

weaknesses may be achieved by these means. But such arbitrary, purely expressive cases do not detract from the observation that musical inertia must remain one of the factors with which interpretation is concerned. And good musicians consciously or intuitively consider this element in their phrasing.

Along with such large or small modifications of tempo, changes in descriptive quality or mood also affect the playing of successive phrases. Terms which direct the player's attention to these changes may stand by themselves at appropriate places in the music: *secco,* dryly; *misterioso,* mysteriously; *giocoso,* joyously; *semplice,* simply. Or they may appear in conjunction with tempo indications: *allegro marziale,* fast and martially; *adagio pesante,* slowly and heavily. And they imply differences in note length, degree of accentuation, and quality of tone. Thus, *marziale* requires a march-like regularity of rhythm, short and lightly accented notes, and an unsentimental tone quality. A *pesante* style calls for notes which are fully sustained, for heavy or broad accents, and a dark or dull tone color. *Semplice* implies a neutral tone color and moderation in accent.

A performer's concern with the proper interpretation of the descriptive terms arises out of his regard for musical contrast. The contrast is needed, and specifically asked for by the composer, to provide relief from the emotional state which the previous section has given rise to. The contrasting material may be required by the composer in order to develop or expand his original musical idea. In another situation he may wish to throw a previous passage into proper perspective; a contrasting idea can often provide

such perspective. The principle of comic relief, which is essentially an extreme manifestation of contrast, is used by skillful dramatists, even in the midst of great tragedy. In such manner it is often found in the works of Beethoven, one of the greatest of musical dramatists.

Musical contrast in this sense usually implies a change of style: from lyric to martial, let us say, or from ponderous to vivacious. Here, dynamic changes may also come into play, for the degree of contrast is heightened if contrasting dynamics are also employed. But the good musician by no means makes a dynamic change arbitrarily. For example, a lyric section may be played softly because of its range, its melodic nature, and its general texture. It may be succeeded by a dramatic section; drama implies emotional tension, the musical counterpart of which is sometimes loudness. Quite naturally, then, he will play the dramatic passage more loudly than the lyric; the change from soft to loud recalls you to the music, and the performer has enabled the composer to make his point and to affect your emotional state.

Probably by this time a question has occurred to you, one that only the musician can answer: how much louder should one passage be played than another? And in connection with that question, a second: what about all such quantitative changes, whether in speed, tone, or accent? One can well imagine a quartet player at a rehearsal voicing a similar state of mind: "I don't like this at all," he may say. "We're doing too much of everything: too much retard, too much accent. And nothing hangs together; it all sounds like patchwork."

Here, in the matter of proportions between quantities,

we must rely upon the musician's knowledge of the proper way of playing a particular composer; in other words, upon his knowledge of style. The relationships between sets of musical details—which is what musical proportion refers to—are essential elements in the formation of musical styles; and no two composers are exactly alike in their treatment of details. Consider, for example, how composers differ in their attitude toward dramatic effects.

Haydn and Mozart, to name but two, usually exhibit a cool restraint in their works. Dramatic effects are subtly controlled, and the musical devices which enhance drama (accent, increase of tone, acceleration, thickening of the texture, and the like) are treated carefully and economically. The good interpreter, then, must treat them just as carefully; he must emerge with a calculated (or intuitively perceived) proportion between dramatic and non-dramatic passages, and avoid all the sensational types of expression which are foreign to the pure style of these composers.

Other composers are habitually more extravagant in this matter: Richard Strauss and Wagner, for instance. In their works the sheer amount of dramatic material is usually greater, a more extreme degree of contrast is appropriate to that style (made possible by the respective composers, of course, in that they took advantage of a century of development in harmony, instrumental technique, and musical form), and the intensity of the dramatic effects is felt more strongly. Thus, the proportions between drama and non-drama are more extreme than those found in Haydn or Mozart.—All other musical details must likewise be interpreted in the light of proportion.

The matter of unity in interpretation is just as far-reaching. Unity in performance is achieved, in part, through identical playing of similar phrases—within the limits set by the needs of contrast. A performer will play a particular motive or phrase-fragment with a certain articulation, a definite emotional content, and a general quality. Whenever that fragment reappears, then, it must be given the same interpretation—unless it appears in a different context. In the latter case the new context will throw a revealing light upon the fragment, and the playing must be modified accordingly. But the relationship to the earlier interpretation must be apparent as well.

Thus we have come full circle. Unity is conditioned by degrees of contrast to make variety of expression possible; without variety the listener will become inattentive and remain unmoved. But the variety, in turn, is conditioned by proportions and relationships so that unity may be achieved; and without unity the listener's sensibilities are offended and his musical experience is left incomplete.

Little has been said in this discussion about the treatment of those subtle details and factors which are implied in a musical composition without being specifically indicated. While they can be observed—and no good performance will fail to disclose its full quota of them—and while they can be learned by one who possesses musical sensitivity and perception, they can scarcely be talked about. Such matters as the long, sustained lines of Brahms's massive works; the delicate lights and shades inherent in the music of Debussy; the poignant, often heartbreaking moments with which Beethoven's pages are

filled; the air of majesty and religious faith which Bach brings to us; the ruthless energy depicted by Bartók—these and all similar stylistic elements can be catalogued, can be recognized, and can lead to profound musical pleasure. But to experience them fully you must hear them.

The performer, faced with such intangibles (really, intangibles in a verbal sense only; they are fully capable of being demonstrated in a musical context) must draw upon tradition, upon comparison with other performances; he must rely upon his own training and upon the nature of his own temperament. And all these will, if he is fortunate, allow him to give his listeners the kinds of musical experience the composer has planned for them.

The end result of this excursion into the field of interpretation is to suggest that no musical detail can exist for itself alone. Every small fragment, every large element, every nuance of quality, and every expressive inflection bears definite relationships to all the others. The relationships, the proportions, the amounts of deviation from standards, the qualitative and quantitative alterations of tone—all are subject to careful thought on the part of the interpreter, or result from his musical intuition; and all are brought into one unified whole on the basis of his best aesthetic judgment.

The concert-goer, faced with all the foregoing complex matters, thus may expect to have a difficult task in evaluating performances correctly. For unless he possesses an exact knowledge of each composer's style, as modified by historical and traditional considerations and as seen through the performer's temperament, he can do little more than respond to the performance with a feeling of

liking or disliking. Any detail in interpretation may in itself be musically enjoyable and aesthetically valid, even though it does not fit into the composer's particular style-manner; it may, further, be in direct violation of music-historical principles. Yet the listener may find it thoroughly satisfactory, and consider it good merely because he has enjoyed hearing it.

This fact probably accounts for the wide variety of opinion about the quality of many performances. The concert-goer on any level of experience must assure himself that a performance which he has enjoyed has met his emotional needs at the moment. At a later time, when his judgments are refined by greater listening experience or by a study of musical styles, he may find that such a performance repels him.

And this is as it should be. The field of music is vast; its interpretation is flexible and personalized, sufficiently so that all the many facets of the art can be made appealing. Music may be enjoyed at any level of listening. But even as the musician strives for ever more refined and truer interpretations, one might hope that the listener too will find it in himself to rise in the quality of his musical perceptions. In this advance he will find that he is in the company of every sincere performer; the latter's search for the unattainable, perfect interpretation is a lifelong quest, and his musical judgments are constantly being modified.

The quality of those judgments at any level, no matter whether they are made with painstaking logic or with intuitive perception, is in turn a reflection of the performer's musicianship. And it is musicianship that makes music into an art. Without it, the player is merely a technician;

without it, a composition may be completely falsified. Only the performer who possesses a well-developed musicianship, who can manipulate musical details with a sense of their relationships to other details, who can achieve satisfying proportion in the midst of contrast and variety, who can reveal the composer's inmost musical intentions to an audience which suffers from auditory and psychological limitations—only such a performer can rightfully be called an artist. And artists are among the rarest things in the art of music.

8.

What's the Score?

An orchestra conductor faces, among other things, the responsibility of keeping his musical forces under control. The seventy to one hundred players who are, theoretically, responsive to his every wish and gesture possess musical and personal individualities; they may have, and usually do have, their own ideas about how music should be played. As they go about their respective musical tasks in an orchestral performance they may wish to deviate from the printed part with which they are confronted. In order to guard against such departures the conductor must know what each part contains. Only then can he encourage, modify, or correct the individual player whose concern is with an individual part.

Every ensemble composition, whether it be for a chamber-music group, an orchestra, an opera company, or a band, consists of several tonal lines or parts; such parts are technically often called "voices," even though only instruments are concerned in their performance. Thus a string quartet will include four parts or voices, a small-orchestra piece perhaps twenty, and a large symphony or an operatic ensemble possibly forty. The number of voices seldom

equals the number of players; only in chamber music do players and parts coincide, for in that field there is but one player to each part. In larger ensembles, however, a dozen or more players may engage the same part. For example, eighteen first violins in an orchestra will normally play one instrumental voice in unison; sixteen second violins another; likewise twelve violas, ten cellos, and ten contrabasses. Thus these sixty-six string-instrument players will be occupied most usually with but five different voices.

Wind-instrument players, on the other hand, are soloists. Each flutist, oboist, and so throughout the wind section, plays his own instrumental line; an orchestral wind choir of twenty instruments will require twenty different parts. Likewise, separate parts must be supplied for harp, piano, tympani, and other percussion instruments. About thirty parts, then (perhaps twenty for winds, half a dozen for other solo instruments, and five string parts, of which multiple copies are supplied so that each pair of string players may have its own copy), are sufficient for a symphony orchestra of about one hundred players.

When a composer writes a piece for orchestra he has before him a large sheet of music manuscript paper; this contains a number of five-line staves. In the light of the above paragraphs his concern, in selecting the right size paper, is with the number of instrumental voices his composition will require, not with the total number of performers. Let us say he selects a size which contains thirty staves. On that manuscript paper, then, he places the notes which each instrumental voice is to contain, horizontally across the pages, and with one or two such voices on each staff.

When the composition is completed he will have a set of pages every staff of which, followed horizontally throughout the set, will contain the notes and symbols for one or two separate instrumental parts. This set of pages is called the "score" (German: *Partitur;* French: *partition;* Italian: *partitura*). The score lies on the conductor's music stand at rehearsals and usually at concerts. It provides him with exact knowledge of what the printed (or manuscript) part on each player's stand contains; and it allows him to control the playing of his orchestra.

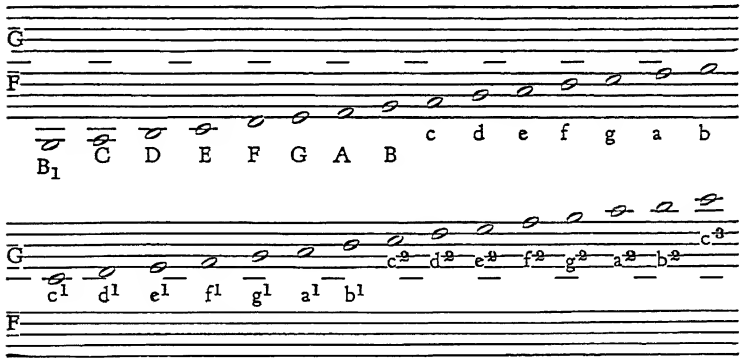
This is not the place to discuss the composer's mental processes insofar as actual composition is concerned. We are interested here only in seeing what the score contains, in examining certain conventions of score-writing which the composer has learned as part of his trade, and in discussing the role that the score plays in a musical performance. Those purposes require that a few details of musical notation be recalled to your attention.

Probably every reader of this book is familiar with the two staves encountered in piano music. Each staff consists of five lines (with four spaces), and each has its own symbol or clef; the well-known "middle C," of course, lies between the two staves. Suppose, now, that the line on which middle C appears were continued as a long dotted line across the page: an eleven-line staff would result, and middle C would be on the sixth line. This is actually what is implied in the notation of the piano music which most of us know.

On this eleven-line staff, then, other notes are arranged in order below and above middle C; lines and spaces are both employed. Alphabet letters from A to G supply the

names (we need not go into the matter of sharps and flats here); and capitals and lower-case letters, together with subscripts and superscripts, distinguish the various octaves. Notes which fall outside the staff's compass are indicated by short supplementary lines called "leger" (literally, "light") lines. And finally, as an aid in remembering where the notes lie and as an indication of which five-line staff is meant when one is used alone, a letter may be imagined at the head of each staff. Our mental picture is now as shown in Example 28.

EXAMPLE 28



With the passage of many centuries the initials G and F at the heads of the upper and lower sets of lines acquired, at the hands of monks and scribes who practiced florid penmanship and who illuminated manuscripts, the forms which today vaguely suggest their origin. They are consequently known as the G clef and the F clef; the musician calls them the violin or treble clef, and bass clef. Their function is to indicate the letter name of at least

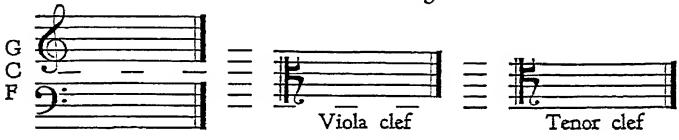
one note on the staff so that the positions of the other notes can be calculated.

The G clef is employed to notate the parts for instruments with a high register, principally the violin, flute, and oboe. The F clef serves in a similar capacity for low-register instruments: cello, bassoon, trombone, and tuba. Certain other instruments, however, cannot conveniently use either of these clefs. The viola, for example, has a register which normally extends from c to about c^3. Its lowest octave, if the G clef were used, would require several leger lines; conversely, if the F clef were used the viola's highest octave would be difficult to read fluently. Similarly, passages which lie in the high register of cello or bassoon, and which would appear with half a dozen leger lines if the F clef were employed, are impractical in notation. For these reasons the middle lines of the eleven-line staff are often employed separately from the outside lines. This requires yet another clef symbol.

Viola parts in general are written on the staff which includes the fourth to the eighth of the eleven lines. In that set, c^1, or middle C, is found on the erstwhile dotted line which is now the third line of the new staff. Its position is indicated by a clef symbol which is derived from the letter C itself (see below); in that position it is called the "viola clef" or "alto clef," even though high trombone parts often make use of it. High cello and high bassoon parts are customarily written in the set made up of the third to the seventh lines; middle C is thus on the fourth line of the new staff, and the clef symbol is shifted accordingly. Now the clef is called the "tenor clef." Example 29 will show the relationship between the various clefs.

Many other clef positions are possible, of course, and many have found employment in the music of past centuries. The C clef, for example, was placed on the first line to create the soprano clef; on the second, the mezzo-soprano; on the fifth, the baritone clef; and the G and F clefs were similarly movable. These positions are no longer in use, however, and find employment only in the reading of old publications or manuscripts.

EXAMPLE 29



The above excursion into musical notation may serve to show the types of pitch symbols with which the musician's mind is filled and which he translates into tonal equivalents to produce music. But the musician does not always convert a note directly into the tone it represents. He may play a tone which is from a half-step to an octave above or below the note which the composer has written. For details of this practice we look into the matter which is called "transposition."

The majority of orchestral instrumentalists play the tones that their parts call for. Players of the flute, oboe, bassoon, trombone, tuba, and all the string instruments except the contrabass sound a C when a C is written, a G sharp when a G sharp is written, and so throughout their entire tonal ranges. Others, however, sound tones which are either higher or lower than the written notes; these are the players of transposing instruments. Three of them, without further ado, merely play an entire octave to either

side of the written note: the piccolo sounds everything an octave higher than it is written, the contrabass (bass viol or double bass in popular language) and the contrabassoon an octave lower than written. No indication of this practice is apparent in the notation of the respective parts; the octave transposition is taken for granted. Ease of reading is the only reason for this shift of octave: an untransposed piccolo part would be so full of leger lines and be written so high above the staff that accurate reading would be difficult. Similarly, contrabass and contrabassoon parts would hang far below the staff.

Other transposing instruments are the clarinet and bass clarinet, the English horn, the trumpet and French horn, and the entire saxophone family. For a number of reasons which include tradition, ease of playing, tonal color, and physical structure, such instruments are built in a key other than the key of C. This is to say that their natural scales and their overtone series are not the same as those of the oboe, the flute, and the bassoon; the latter are built in C (a slight acoustical inaccuracy may be noted here, but further explanation of this point would lead too far afield). The clarinet most often is built in the key of A or of B flat, the English horn and the French horn in F, and the trumpet in B flat; various sizes of saxophones are in E flat or B flat.

Let us look at the A clarinet in detail in order to see how transposition affects the player and the conductor. That instrument's natural scale is A major; its fingering system is so arranged that the A major scale can be played more easily and fluently than other scales. A clarinetist must also play the B-flat clarinet, the natural scale of which is,

of course, B flat. Now, he would like to use the same fingering for the two scales, A and B flat, on the respective instruments. This becomes possible only if the two different scales are called by the same name; he calls them both "C major," and relies upon the composer to provide for this shift of name and key in the notation of the corresponding parts. That shift is called "transposition."

Thus the clarinetist plays what he calls the C major scale on the A clarinet; it is identical in sound with the A major scale. He plays the same C major scale on the B-flat clarinet; now it sounds as if it were a B-flat scale. Since the bogus scale's first note sounds like A in one case (one and one-half steps *below* C) and like B flat in another (one step *below),* corresponding upward shifts in the notation must be made to compensate for these downward transpositions. Every note for the A clarinet is written one and one-half steps *above* the desired sound, and its key signature corresponds. B-flat parts are written one step higher. The full score (Example 30), concerned with A clarinets, will show the procedure.

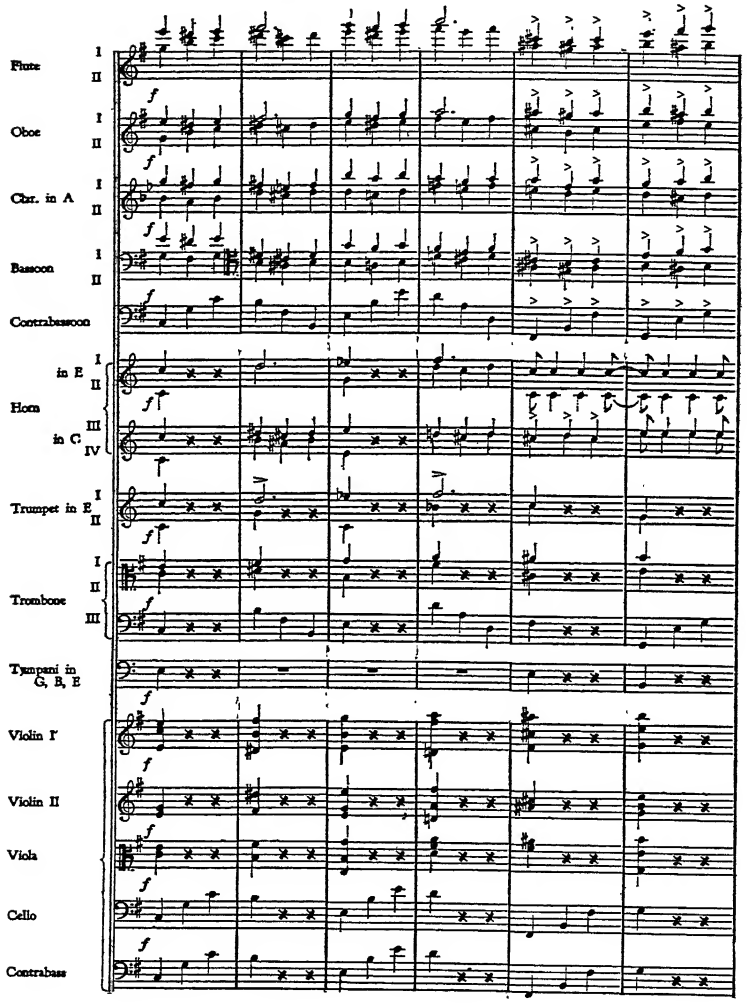
The first measure of the first-clarinet part, written G—F sharp—G, sounds one and one-half steps lower: E—D sharp—E. Thus it sounds in unison with the first-oboe part, which is written in the staff directly above the clarinet. The key signature of the full score at this point indicates E minor (one sharp); the clarinet signature is G minor (two flats), thus is written one and one-half steps above the actual key sound.

A similar practice prevails with other instruments of the clarinet family, for example the small clarinet in D or in E flat, and the bass clarinet in B flat or in A; the lat-

EXAMPLE 30

Brahms: E Minor Symphony, Opus 98

(Finale, meas. 25-30)



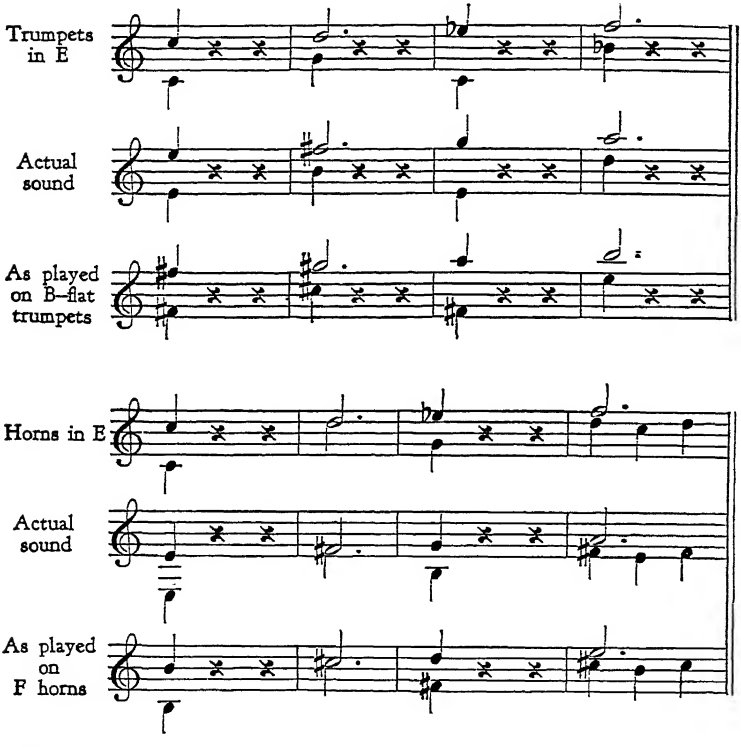
ter makes an octave transposition (like the contrabassoon) in addition to its tonal transposition, but only when the part is written in treble clef. Thus the B-flat bass clarinet usually sounds nine scale-steps below its written pitch. The English horn is written five steps above its actual sound, since it sounds five notes below the written pitch; and the saxophones are similar to the clarinets in their respective transpositions. In the case of the brass instruments, namely, trumpets and French horns (the latter are usually called simply "horns" by the musician), a still more complicated procedure prevails. Let us look closely at the trumpet part, realizing that what is true there is also true in the various horn parts.

Trumpets today are almost invariably built in the key of B flat (see page 98); thus they are subject to the same transposition as the B-flat clarinet, namely, their parts are written one tone higher than they actually sound. But trumpets in the eighteenth and early nineteenth centuries were built in a variety of keys (see page 98), and the music of those centuries was notated accordingly. Trumpets in F, E, E flat, D, C, B, B flat, A, F *basso,* and E flat *basso* occurred; trumpet parts were thus written a corresponding interval below (in the case of the F, E, E flat, and D trumpet) or above (in the case of the others) their desired sounds. When C-trumpet parts were called for there was, of course, no transposition involved.

Now all these various parts with their various transpositions are played on the B-flat trumpet by the majority of today's performers. Not only must the latter provide for the composer's original transposition for the obsolete instrument, but also for the fact that the modern B-flat

trumpet transposes in its own right. The same procedure must be observed by the horn player, who plays an F horn today but who is confronted with parts written for horns in high or low C, B, and B flat; and in A, G, E, E flat, and D. Thus the following passage, namely, Example 31,

EXAMPLE 31



which is drawn from the first four measures of Example 30, is played as shown.

Complicated as the matter may sound when thus examined in detail, it offers no problem to the competent

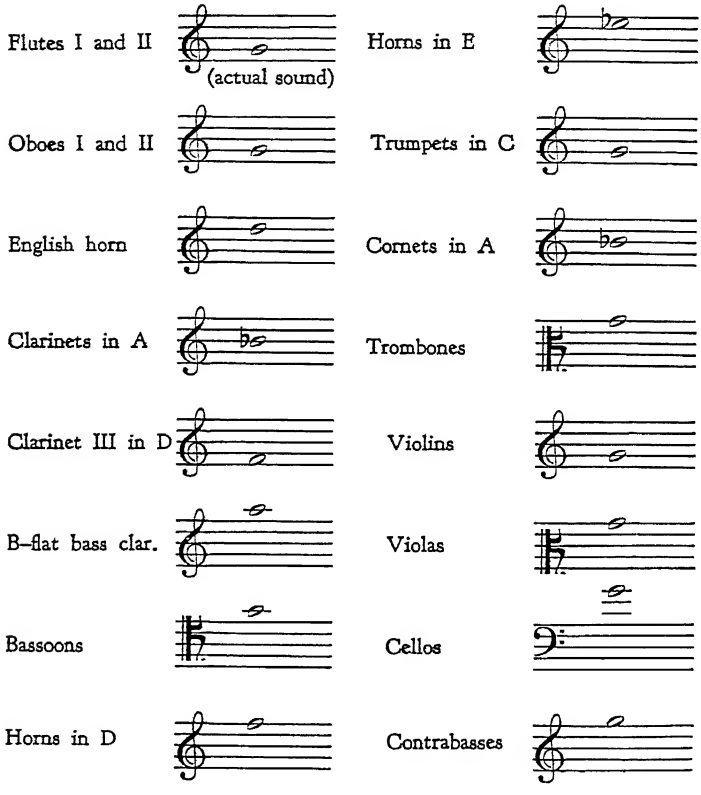
instrumentalist. Transposition studies are a normal part of the latter's musical education, and he becomes quite accustomed to reading his part several tones higher or lower than it is written. The problem for the conductor seems a bit more complicated, for he must occupy himself with several different transpositions at once. An involved orchestra score may call for the following: two clarinets in A, one in D, and bass clarinet in B flat; English horn, which is always in F; two horns in D and two in E; two trumpets in C and two cornets in A.

The mental agility required to adjust the various transpositions correctly is further challenged by the presence of four different clefs in the score: treble, alto, tenor, and bass. Moreover, low French horn parts, which often descend into bass clef, are there arbitrarily written an octave *lower* than the treble-clef portions of the part. Finally, the appearance of treble clef in high cello parts sometimes implies that the passage is to be played as written, at other times is to be played an octave lower than written. The end result is that one and the same tone—G above middle C, in this case—may have many different positions in the full score (see Example 32).

As in the case of the instrumentalist, however, the conductor takes such matters in his stride. Thorough training (perhaps) and much practice have accustomed him to reading certain instrumental parts otherwise than they are written. In reading the written B flat of the A-clarinet part, for example, he will think—and hear—a tone G. If he refers to this tone in rehearsal he will call out "G, concert," which is to say, "the note which will sound G in actual performance." And if in admonishing the horn sec-

tion he refers to a "G, concert," the first-horn player with a part in D will look for a written F in his part, the third-horn player with a part in E will look for a written E flat,

EXAMPLE 32



and both will remember that they must play D on their F horns.

We return now to the composer who has created this complex affair called a score. If his training in the art of instrumentation has been thorough he writes the trans-

positions quite easily. What seems difficult or confusing to the tyro becomes a simple calculation for the craftsman, one that is carried out quite mechanically. The composer is concerned with actual sounds; he makes the necessary adjustments in the notation. The instrumentalist reverses the process: he reconverts the transposed notes to their actual pitches. And the conductor is the intermediary who sees that the work is done correctly.

The majority of twentieth-century composers have in one sense modernized transposition techniques. They recognize the fact that brass-instrument players almost invariably use F horns and B-flat trumpets today; consequently, they write horn and trumpet parts with those instruments in mind, and no longer employ the obsolete transpositions. Occasionally a score emerges which contains no transpositions at all: horn, trumpet, and clarinet parts are all written in C. Prokofieff's *Classical Symphony* is a case in point; here the conductor's task is lightened considerably.

The conductor's most important responsibility is, of course, interpreting the music (see Chapter 7). Score reading is only one part of that responsibility; the mental reconversion of the composer's transpositions and other notational devices is a mechanical thing at best. The conductor must have, or he must develop, the ability to hear in his imagination (this phrase is unfortunate; if the auditory counterpart of the word "visualize" existed in the language, that term would describe the process) the composite tonal structure as indicated by the composer's notation. He must study the score in detail and hear every slightest notational symbol as an audible musical effect.

He must arrive mentally at the proper tempos, the right dynamics, the implied tone qualities, and the overall emotional content of the music—all with the help of the fully-notated score.

The ability to hear mentally is not rare. Probably the great majority of normal individuals can reconstruct, in their "mind's ear," a tune with which they are familiar. That ability, when extended considerably in all directions, is what the musician employs in what might be called "dry" score reading. The competent musician emerges from a session of "dry" reading with a clear auditory image of the score's actual sound; melodies, chord structures, and a great variety of musical details are plainly heard. This is quite similar to the ability which the competent prose reader possesses; for the latter can reconstruct scenic details, gestures, and even voice inflections from his silent reading.

Having achieved an exact and detailed auditory reconstruction of the silent score, the conductor is in a position to impress that mental image upon his orchestra. This process takes place in the rehearsals, where the orchestra's audible version of the piece is made to coincide with the conductor's imagined or idealized version. The latter is the result of his silent score-reading as modified by his interpretation. If the rehearsals are successful and the conductor is competent, the many instrumentalists under his baton will respond to his directions and to the stimulus his leadership brings to them, and will emerge with a well-proportioned, true, and artistically satisfying re-creation of the composer's music.

In the process of studying a score many a conductor

finds that he has memorized large portions of it. If he is gifted with so-called "photographic memory" he will be able to recall exact details: notes, transpositions, dynamic indications, and metrical changes, of course; but also the location of page turns, of rehearsal marks (which are letters or figures spaced perhaps twenty to forty measures apart for ease of reference in rehearsing particular portions of the score), and perhaps of penciled corrections and similar minutiae. Every professional musician has seen displays of remarkable memory on the part of eminent conductors. One episode may be recounted here for its extraordinary nature.

Some years ago the Chicago Symphony Orchestra was presenting the first American performance of a new symphony by Nicholas Miaskowsky. The score had arrived in Chicago a few days before the performance: soon enough for the work to be rehearsed adequately, but certainly not in time for Frederick Stock, the orchestra's conductor, to memorize it. In the rehearsals a long, arid section was discovered; Miaskowsky's inspiration had floundered badly at that place. Stock wisely chose to omit that passage, and caused the "cut" to be marked in the orchestra parts. The librarian enclosed the corresponding pages of the score in a narrow strip of thin paper, and the rehearsal continued.

A day later the performance took place; the symphony was begun, and the cut was reached. Turning the score pages energetically, Stock inadvertently tore the strip which bound the omitted pages, and the score flew open; the orchestra made the cut and the conductor was not with them. It happened that the section which followed the cut was full of unmetrical rhythms; single measures of

$\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{8}$, and $\frac{7}{8}$ followed each other in bewildering array. And now came the miracle.

Stock had had neither a reason for memorizing that passage nor an opportunity to do so; nevertheless, he had retained it perfectly. With one hand turning pages wildly to find the orchestra, with the other beating each measure correctly from memory, he quickly recovered, found himself in the score, and continued the performance. Not a note was missed in the orchestra because not a beat had been misplaced by the conductor. Scarcely a soul in the audience was aware that a great technical feat had taken place. I speak from personal knowledge, for I took part in that performance.

It has become customary among virtuoso conductors to perform large portions of the orchestral repertoire from memory. Given a reliable orchestra and a score whose changes of tempo and meter do not occur too often, a conductor with even a modicum of auditory retentiveness can be expected to produce musical results without the score before him. Real difficulties arise only when metrical changes come thick and fast, when a great variety of duple, triple, and compound measures occur in irregular succession. Such metrical schemes are found, by and large, only in twentieth-century music. The majority of Classical and Romantic works proceed in an even pace, in duple meter throughout one movement, and perhaps in triple throughout another. The conductor relies upon the orchestra, to a great extent, to forewarn or remind him of slight changes of pace or of dynamics. His memory is jogged a bit, and he proceeds safely without the score. But only the audi-

ence is impressed by the feat; the orchestra has seen him in rehearsals.

It becomes appropriate here to reveal something of the musician's attitude toward conductors as a class. It is well for the concert-goer to know how the person whose eloquent back he admires in concert after concert is regarded by those who work under him and evaluate him objectively. The present author can speak from long experience of playing under good and bad conductors, regular and guest conductors, and composers who conduct their own works. He has seen many others—beginning with Ravel and Richard Strauss, and including most of today's eminent virtuosos—at close range. He has seen how their personalities are reflected in their performances; and he has compared his own reactions with those of his colleagues.

A competent musician is seldom impressed by the gyrations of a merely adequate conductor. The extravagant gestures, the dramatic poses, the rapt expressions—these may be the outward manifestations of the conductor's intense feeling, or well-rehearsed devices with which he hopes to impress the audience, or his idea of what is needed to inspire the musicians. To all such things the orchestra player remains cool. He takes the conductor's measure in the rehearsals; he finds out very quickly whether the latter is a genius, is merely adequate, or is a charlatan. The conductor's efficiency in the technique of rehearsing, the quality of his remarks to the orchestra, the air of confidence which he inspires in the players, but above all, the *musical* effects he achieves—upon such things the player bases his judgments.

The elaborate signs for this or that instrumental en-

trance, the swaying, the hand placed over the heart, the implied pleading and scolding, and the grimaces amuse rather than inspire the musician. Give him a conductor who knows the score, who can make clear—with his baton —the quality of articulation and phrasing and general style he favors, who indicates the dynamic levels intelligently; the musician will play his best and will contribute to an inspiring and a truly musical performance. All the rest is for the audience's benefit only, and plays little part in musical interpretation.

9.

Words About Music

WHEN a concert-goer is handed his program and sees therein several pages of program notes, explanatory notes, or program commentary he is making contact with a large, vital, and important branch of musical activity: the activity of writing about music. The world of those who write about music, as opposed to the world of those who write music itself, has its specialists. It includes historians, physical scientists, anthropologists, philosophers, journalists, librarians, biographers, and textbook writers; sometimes it may also contain composers and performing musicians. It embraces such fields as acoustics, aesthetics, psychology, criticism, musical theory, history, and music itself. Among its methods are scientific and historical research; its end-product is words about music.

In an earlier chapter of this book the act of musical enjoyment was discussed. The attempt was made there to separate enjoyment and understanding, and to imply that while one is hearing music the emotional reaction brought forth by it is the only significant one. Now, without contradicting what was discussed earlier, it must be said that the element of understanding is of equal importance with

the emotional reaction. In listening to music we observe and enjoy; but in studying it beforehand or reflecting on it afterward, we come to understand certain things about it. This in turn makes possible a greater accuracy of auditory observation, and one's enjoyment is increased proportionately. It is with the element of understanding that most writings about music are concerned.

What does a program note, in essence, consist of? "The third symphony by Smith, an Ohio composer, was written in 1902 and is an imposing work in four movements"—there in one sentence are contained in miniature the four principal divisions of writing about music. A biographical element is present: Smith is an Ohioan and this is his third symphony. History is brought in: the symphony is referred to a particular year. Analysis appears: the work is cast in a particular form called a symphony, and contains four parts. A critical attitude is revealed: the symphony is called imposing. With these four points of view the great majority of musical writings are concerned: biographical, historical, analytical, and critical or evaluative. They may be taken in isolation or they may be combined in a number of ways. And complete understanding of a piece of music must take all these points of view into account.

Now while particular compositions, or even whole literatures, can thus be illuminated from four different directions, the larger field of music itself includes still other aspects. For example, the nature of hearing is of little professional concern to the historian or to the analyst; the psychologist and the otologist are needed to explain the auditory organs and their activity. Again, the nature of sound itself engages the attention of the acoustical physicist. His

discoveries about vibration rates, fundamentals and harmonics, sound transmission, and resonance are of great importance to the builder of musical instruments, to the architect, and to those who are concerned with the mechanical or electronic transmission of sound.

When we speak of music we have in mind, most likely, the music of Europe and the Americas. We ordinarily concern ourselves little with Javanese music, or Chinese music, or even that of India, Siam, and the Congo. But the music of those nations and regions, as well as their musical instruments, are available for study. Add these to the music of the primitive tribes in the earth's farthest areas: a large amount of non-occidental music exists which engages the interest and attention of anthropologists and those whom we shall for the moment call comparative musicologists.

The foregoing paragraphs indicate how wide the scope of musical writings may be. Musical scholars often write works so technical that other scholars in related fields have trouble in understanding them. Histories of special fields are written, with thorough investigations of dark musical corners. In works of these types scholars often turn up a large number of interesting and significant musical and cultural facts. Let us ask a few of the questions whose answers are sought and found by these men; we shall see how far-reaching their efforts are and how great a variety of studies must be made.

How has Syrian music, for example, influenced the music of the Roman Catholic church? How and why do an oboe and a clarinet differ in tone quality? In what ways did Gluck and his contemporaries reform the opera?

Why does a new musical style come into existence? What are the relationships between the political history of a particular time and its music? Why is a certain composer to be considered great, and another one mediocre? Questions of this sort can be propounded endlessly. All of them, as well as hundreds of others, have been considered by writers on musical subjects. The answers all add to one's understanding of music, and thereby to its enjoyment.

It will be seen that answers to these and similar questions must be sought in several fields—history, musical theory, and aesthetics among them. These fields, along with others which are related to them, are often brought together under the term "musicology." This term in its original meaning (German: *Musikwissenschaft,* introduced about 1863) was understood as the science of music. It presupposed the application of scientific research methods to musical materials. As such it embraced all fields of music other than composing and performing; but it produced findings of value about the arts of composition and performance also. At the present day, when scientific standards of accuracy, completeness, and objectivity are taken for granted, musicology has very largely become synonymous with musical research. It is concerned with discovering, systematizing, and evaluating the materials of music, with the latter term taken in its widest possible sense. Thus it is to the musicological writings that one turns for all manner of biographical, historical, analytical, and critical findings about music.

The musicologist employs many tools. In biographical research, for example, he often begins by looking into the standard reference books, works which are usually avail-

able in every public library. The volumes of Grove, *Dictionary of Music and Musicians,* have long been standard in the field and are brought up to date in successive editions. Smaller works are *Baker's Biographical Dictionary* and Thompson's *International Cyclopedia of Music and Musicians.* The general encyclopedias and standard biographical dictionaries may be helpful. For more detailed information he has access to works in other languages, notably Eitner, *Biographisch-bibliographisches Quellen-Lexikon.* And for still smaller details he may turn to the many full-length biographies of musicians which are available as standard works on library shelves or as printed doctoral dissertations in the archives of the larger universities.

These, however, are secondary sources. The mere fact that they are in print implies that someone has already gathered the data; in the process, error and misinformation may have crept in. The musicologist, being committed to the principles of scientific accuracy, is satisfied only with primary sources. He must turn to personal letters, contemporary newspaper accounts, church records, other official documents, and even gravestones. The smallest detail must be presented correctly if the standards of musicology are to be met.

Occasionally, however, even such data are unavailable; surmises and outright speculation have their place in musical research also. For example, let us turn to an account of Evaristo Dall' Abaco (1675-1742), an eminent Italian composer of chamber music. Dall' Abaco spent almost forty years in the employ of Maximillian II, Elector of Bavaria, and the latter's successor. His works were published not in Munich, his place of employment, but in

Amsterdam, Paris, and other remote cities. They bear dedications to various illustrious princes and church dignitaries, and they bear no dates. The music historian-biographer must have more information if he is to be satisfied. How does he proceed?

A look into the field of political history discloses that during the troubled years of the War of the Spanish Succession (after about 1704) Maximillian was forced to flee from Munich and take refuge in Brussels and elsewhere in the Netherlands and France; Dall' Abaco, of course, accompanied his employer. Now, the composer's trio sonatas, Opus 3, were published in Paris, with a dedication to the Duke of Lorraine. It is known that the Elector spent the years from 1712 to 1715 at or near Paris. It seems likely, although it is a speculation, that the sonatas were written and published during that time, for other works of Dall' Abaco were published in Amsterdam and bear dedications to non-Frenchmen. Similarly, Opus 6, which is dedicated to Clemens, Archbishop of Cologne, must have appeared about 1716; for Clemens was elevated to his post in that year, and about the same time Dall' Abaco returned to Munich. These are reasonable surmises, and music history (all cultural history, for that matter) is filled with similar ones.

The question may arise, why need one be concerned with exact dates, or even approximate dates, of composition. Cannot the music stand on its own feet, regardless of when it was written? True enough, it can. But if dates were ignored the systematization of musical facts and the evolution of musical styles could not be presented in orderly fashion. Nor could the influences of composers

upon each other and the impact of political events upon musical ones be traced. And all of these matters are essential if the art of music is to be understood in its entirety.

Let us assume, for example, that the seventy-six string quartets of Franz Joseph Haydn could not be related to particular years. A close study of those works (this is the analyst's job, not necessarily the historian's) reveals that the majority of them are based upon diatonic scale patterns; seldom are tones introduced which are foreign to the major or minor scales upon which particular movements or sections are based. But about a dozen of the quartets contain an unusual amount of such foreign tones; chromatic-scale passages emerge, and a style that is more concentrated and intense than Haydn's usual manner. Speculation about the reasons for the departure from the usual style would be fruitless. Such chromatic departures must have been influenced by other works or other composers; but if the dates were not known the investigation of the influences would languish.

Now a study of the later works of Wolfgang Mozart reveals that they are particularly rich in chromatic writing. Much of the pathos and melancholy one so often feels in Mozart's music are caused by the presence of this element. The famous G minor string quintet, the G minor symphony, the unfinished *Requiem,* and many others of Mozart's late compositions exhibit these chromatic characteristics. And in the six string quartets which Mozart began about 1782 and dedicated to Haydn in 1785 chromatic lines are especially numerous. Is there a connection between Haydn and Mozart in this regard? We must con-

sult the historian, or adopt his special tools of chronological research.

Fortunately, the dates of Haydn's quartets are known within close limits. One finds that the non-chromatic quartets were written either before 1785 or after 1791; the dozen works in which Haydn departed from his usual diatonic style, on the other hand, fall during that interval. And those are the years during which the two composers drew close in friendship. Before 1781 Mozart had admired Haydn from a distance, and had assimilated elements of the latter's style. When they became acquainted, about 1781 or 1782, Haydn learned to know Mozart's music and to appreciate its qualities. Mutual influence was inevitable; the chromaticism of Haydn's quartets of Opus 54, Nos. 1-3, Opus 55, Nos. 1-3, and Opus 64, Nos. 1-6 was one outstanding result of that influence. Mozart died in 1791. Haydn, preoccupied with his London responsibilties and removed from the direct influence and stimulation provided by the younger man's music, returned to the open, diatonic style which had been characteristic of his earlier works. Chromaticism virtually disappeared from his music.

Thus, painstakingly and patiently, fact is piled upon fact, influences are investigated, dates are set straight, and a detailed reconstruction of the musical past emerges. The activities of trained musicologists, especially during the last seventy-five years, have resulted in the rediscovery of large quantities of forgotten music and, more importantly, in the truer understanding of the times in which it was written.

Musicology and archaeology are not synonyms, how-

ever; musicology is not interested solely in the buried past. Contemporary music and musical developments provide an equally important field of study for the researcher. The bewildering works of the period which began about 1915 have found many champions, as many enemies, and some occasional listeners who shake their heads in confusion. Generally all these works are lumped together under the term "modern"; qualitative or stylistic differences are seldom observed. It has been among the great achievements of musical analysts to study this mass of forbidding works, classify its content, and emerge with clear concepts of its varied styles and expressive purposes. At least six major styles of composition can be isolated in contemporary music; the separation of the details which constitute the styles required the efforts of a generation of musicologists.

The processes of musical analysis, without which no significant understanding of any musical style can be achieved, are varied. Any one of a large number of factors may be examined in isolation throughout a composer's work or works. The melodic line, for example, may be studied: certain melodic contours or successions of musical intervals may be seen to be typical; the composer may habitually employ certain patterns in his phrase structure. Or harmonic devices may seem of interest: the composer's method of constructing chords, his manner of connecting them, his employment of particular chordal patterns—these may reveal his expressive principles. Similarly, the rhythmic characteristics of his music are subject to study. These three factors, then, may be examined in connection with each other, to reveal how they interact to form typical

musical textures or to provoke particular emotional responses. All such matters are included in any discussion of a composer's style.

These are small details, however; music must also be analyzed from larger points of view. One studies the relationships between large sections, and emerges with generalizations about symmetrical or contrasting forms. One may find the consistent employment of one or two principal musical ideas, or one may find a great variety of unrelated material. The composer's use of instruments, his use of particular instrumental colors, his avoidance of others, his skill in combining instrumental groups, his imagination in varying his instrumental effects—such matters throw considerable light upon his craftsmanship. Similarly, the dynamic structure of the piece, with its many quantitative relationships, may profitably be examined.

Finally, a mass of large and small details is assembled. The analyst can then make general statements about the composer's style in the work under scrutiny. If his factual material is inclusive enough he can arrive at an evaluation of the composer's position as a craftsman and as a creative musician. The composer's place in the evolution of the style he represents can then be determined, and his work can be related to his contemporaries' compositions. But the analyst has said nothing about the artistic quality of the music he has been examining. The determination of whether the music is good or bad, and within limits how good or bad, is the province of musical aesthetics.

Aesthetics has been defined in a number of ways. The definitions range from "the philosophy of taste" to "the science of the fine arts"; any more general understanding

of the term must include an interest in qualitative judgments about works of art and a series of philosophical principles whereby such judgments may be made rationally. Whenever we express an attitude of good or less good toward an art work we reveal our aesthetic standards.

Aesthetic principles have been deduced, mainly by philosophers, across a span of many centuries. The application of those principles to music has been a more recent development—scarcely two hundred years—and has taken place largely at the hands of musicians. The listener need be concerned neither with the more formal, rational utterances of the philosophers nor with the somewhat practical, empirical findings of the musicians. For both sets of aesthetic judgments, which agree among themselves rather well, are instinctively perceived by any intelligent person who possesses a degree of common sense and even a rudimentary refinement in things artistic.

It is obvious to such a person that experience in listening is necessary to the development of a high aesthetic standard, or in other words, to the development of good taste. No work as complex as a musical composition can be evaluated correctly without some experience in the art —the more the better; and no intelligent person will decry or devalue a work with which he has had no previous experience. Of second importance is some awareness of the peripheral fields of music: biography, general history, even literature and sociology. All such fields throw a revealing light upon a composition, upon the circumstances under which it was written, and thus upon the psychology of the composer himself. With a degree of artistic refinement or sensitivity, an amount of listening experience, and a gen-

eral awareness of the cultural past the intelligent concert-goer will find himself the possessor of good musical taste.

And here he meets the philosopher and the musician, for they have arrived at the same taste level and make essentially the same value judgments about music that the listener has made. Now all three can agree about the place of a particular work, a particular composer, or a particular performance. And when differences of opinion occur it is because one or another of the trio has perhaps more experience or more innate sensitivity or more knowledge—and it will not always be the concert-goer whose taste is less good than the musician's.

Within the framework discussed above, then, the musical aesthetician makes his judgments. He has made use of biographical knowledge, and he has relied upon the findings of musical analysis; he gives his aesthetic evaluation—and turns it over to the historian, for inclusion in the latter's chronicle of past happenings. The cycle is complete; the four principal fields of writing about music have been entered, and the work has been thoroughly examined and understood.

Obviously, now, the degree of specialization implied in the foregoing account does not exist; no musical scholar is only a biographer or an analyst or a philosopher. The various points of view are employed in turn; each one sheds its light upon one or more aspects of the music, and each one is dependent upon the others. Biography cannot be divorced from general history, nor can analysis take place without reference to other music-historical styles. But writers on music, however much they enlist the meth-

ods and points of view of all of the above fields, can and do become specialists in another sense.

There are writers who confine their efforts to a single historical period; others, to a single century or to a single musical style. Such recent books as Bukofzer, *Music in the Baroque Era* and Einstein, *Music in the Romantic Era* are typical results. Others are interested in a particular musical form or instrumental combination, and follow its course through the centuries. Grout, *A Short History of Opera,* and the present author's *Chamber Music* are examples. Still others concentrate on a single composer: Einstein, *Mozart,* and Geiringer, *Haydn* are recent books which go far beyond the confines of merely biographical writing. And books exist which limit themselves to a single musical composition: David, *The Musical Offering* (which is a work by Johann Sebastian Bach) and Schwebsch, *Johann Sebastian Bach und die Kunst der Fuge* are notable in that area.

The first two of the items mentioned in the paragraph above belong to a series which covers the entire history of music (details will be found in the bibliography at the end of this book). The series, by half-a-dozen different authors, will form a modernized American counterpart of the long-standard *Oxford History of Music,* each volume of which was written by a specialist in his field. Along with such detailed series of volumes are several one-volume histories of music which present in compact form the many details that are essential to a musical background. Outstanding in this category is Lang, *Music in Western Civilization.* Here one may read about the political, philosophical, and literary happenings which accompanied the

evolution of music; no single book contains as much collateral material as does this one.

A question may arise at this point: where or how do the musicologists who concern themselves with primary sources find the mass of music about which they write? It must be admitted that a great quantity of early music has been lost or destroyed, and that much of the remainder is inadequately catalogued or hidden away in obscure libraries all over Europe and has never been printed. On the other hand, important manuscripts and collections from the thirteenth and later centuries have survived, been translated into modern notation, and published.

Three sets of volumes, the *Denkmäler der Tonkunst* (literally, "monuments of the tonal art"), which together total almost two hundred large books of music, have made available great numbers of compositions found in Austria, Bavaria, and elsewhere in Germany, respectively. The complete works of many of the outstanding composers from Guillaume de Machaut (c. 1300-1377) to Johannes Brahms (1833-1897) have been published or are in the process of being completed. Hundreds of volumes of reprints or first printings of Renaissance and Baroque compositions are available. Out of this mass of early music the historian-analyst-aesthetician—in a word, the musicologist —has been able to reconstruct the musical past; and he is constantly at work modifying or correcting or adding to the work of his predecessors.

The results of such studies seldom reach the general public. For the most part, they appear as articles in the various scholarly magazines, most of which are published monthly or quarterly. In the United States *The Musical*

Quarterly, since 1915; the *Notes* of the Music Library Association, intermittently since 1934; *Modern Music,* 1924 to 1946; and the new *Journal* of the American Musicological Society, first issue in 1948—these publications provide American scholars with outlets for their research activities.

Foreign publications such as the English *Music and Letters,* since 1919; the South-American *Boletino Latino-Americano,* since 1935; the French *Revue de Musicologie,* since 1917; the Italian *Rivista musicale italiana,* intermittently from 1894; and the German *Sammelbände der internationalen Musikgesellschaft,* 1899 to 1914—these have enjoyed international circulation and been essential to the musicologist's work. Even though music is said to be a universal language, the musicologist has always had to be a linguist of no small ability.

Music, as a profession, is both an art and a means of livelihood. Musicians who attempt to make a living as performers are unlike most other professional workers in that they advertise extensively. Their accomplishments and their engagements, along with press releases and other bits of personal publicity, are assembled in a number of trade journals which are put together by those whom we must call musical journalists. All manners of practitioners, from your local piano teacher to the most eminent and world-famous virtuoso, find it expedient to extol their virtues by means of professional cards or full-page displays, complete with photographs and quotations from their press notices.

The publications which carry this sort of advertising—such as *The Musical Courier, Musical America,* and a

variety of regional trade journals—serve an important function in the musical world. They are in a sense the only medium for keeping the profession informed about new arrivals on the scene, where to look for possible competition, whether so-and-so is slipping—in which case your manager ought to get you the dates so-and-so has always played. Professional music is a highly competitive venture in which advertising and public relations are of vital importance. The periodicals of the type mentioned also make it possible for the public at large—and the many local committees who contract for concert series in their own communities (see page 129)—to be informed about the reputations and standings of the artists they plan to engage.

Somewhere between the two types of writers for musical periodicals—namely, the musicologists and the journalists, respectively—is the class of music critics. A good music critic—and there are good music critics, disgruntled performers to the contrary—must combine certain of the musicologist's qualifications with those of the journalist. For he concerns himself primarily with making aesthetic judgments about compositions and performances; but he must also be alive to the news value of the concert he is reviewing. In this dual role he is not often successful.

Let us put ourselves in the place of the intelligent concert-goer of a few pages ago, the person who has developed good musical taste without benefit of formal aesthetics. He has heard a concert which he thoroughly enjoyed, which met his aesthetic standards, and which seemed, to judge by the applause of his neighbors, to please other members of the audience also. He is startled to read, the

next morning, in the column of the featured music reviewer that last night's concert was atrocious in all particulars. He reads that the music was badly chosen and ineptly played, that the soloist was not at home in the concerto, and that the conductor gave a perfunctory performance. What is the reader to think?

He may well begin by reflecting on the nature of the critic's position in his journalistic world. The critic is a newspaperman first, a maker of aesthetic judgments second. A newspaperman writes in order to be read; he justifies his by-line only if people read his column. And nothing attracts as much consistent reader-interest as a pat phrase, a sharp wisecrack, a striking *bon mot*. The mature reader will remember any number of well-known columnists of the past whose reputations depended largely upon their abilities to turn neat phrases. The music critic is a blood-brother of such writers.

On many smaller papers, but even on some of the metropolitan dailies, the duty of writing music criticisms is often combined with that of drama and cinema reviewing; and in his spare time the critic may even write book reviews and report on phonograph records. Now he may be, and usually is, qualified in two of the fields mentioned above in the account of the aesthetician; namely, he will possess general culture and a degree of artistic sensitivity. But he may not have had any experience directly with music, in the sense of instrumental and theoretical training. In fact he may be, and often is, not as qualified as the intelligent concert-goer in these particulars. But he is a good newspaperman, which is to say he is an acceptable critic.

Thus he often arouses the hostility of musicians who do possess all the qualifications for making aesthetic judgments about music. "If I don't practice," Paderewski is supposed to have said, "I notice it right away, my friends notice it within a day, and the public within two days." "Yes," added Godowsky, "and after three days the critics still don't notice it." At which point the critic will retort in self-defense, "you don't have to be a cook to know when an omelette's bad." This is one of the wisecracks which is biting and virtually unanswerable. But it is also unfair, for a good cook will not serve a bad omelette. And it is scarcely an adequate defense of the critic's position.

Critics are human, in spite of what many performers think. They have diverse backgrounds, normal human prejudices, and natural likes and dislikes. All such factors color their daily printed columns. Being human, they are often forced to make snap judgments. They cannot always assume a judicial attitude; the necessary period of reflection and the calm of the cloistered chamber are alike foreign to their professional way of life.

Another occupational hazard often affects the writing of critics, at least those who write for morning papers: the pre-midnight deadline. When a concert lasts until ten or half-past, and the critic must return to his desk afterward, he cannot count on more than an hour to write his column. Often he can do no more than record his surface impressions; there is little opportunity to be profound when presses are waiting. In other cases he must plan what his column will contain even while the concert is in progress; which is to say that he has not listened to the music during the interval and is scarcely in a position to

pontificate about it. Or, worst of all, he must leave the concert at intermission-time in order to have sufficient leisure to write; but then the full impact of the program does not strike him and he must report out of context. All these situations are unfortunate; none is conducive to the best type of critical writing.

Most usually, critics confine themselves to statements about performance qualities. It is a rare critic who will dare make any but the most general remarks about a new composition. Even more seldom will he study the score of a new work before its performance in order to be fully informed about its style, content, and purpose—always assuming that he is able to read and analyze a musical score. And if he were so qualified and time permitted, he could argue that such an analysis would scarcely interest the general newspaper reader.

No; criticism of a performance is much safer than evaluation of a new composition. But it is also more confining. If you have read Chapter 7 of the present book you will realize that hard-and-fast statements about interpretation are difficult to justify. The critic must either bring forth the accepted platitudes: golden tone, sparkle and verve, transcendental brilliance, and all the rest; or he must emphasize the negative aspects of the performance. Muddy tone, false intonation, platform mannerisms, and similar defects are easy to observe and easy to write about. And since no performance is perfect the critic always finds ample reason to castigate any performer if he is so minded. Negative remarks are always more sensational; the column will be read and the critic's job will be safe.

Critics have often established themselves as the cul-

tural watchdogs of their respective communities. In this editorial capacity they have set themselves the task of raising the community's standards to their own. They have been untiring, on occasion, in attempting to rid the community of artists who, in their opinions, did not meet its needs. Many a resident conductor has been driven from his post by a forceful, eloquent, and vehement series of reviews. On the other hand, other conductors have been built up, in the public mind, to a point far beyond the level of their actual musical qualities. Again, influential critics and a number of glowing reviews have been responsible. One can observe a similar process at work whenever an obscure actress is built up into a "Hollywood star."

In the light of the dual nature, the difficulties, and the requirements of his job, it is perhaps too much to expect a daily column of real aesthetic worth from the overworked music critic. Moments of deep musical insight, occasional profound observations, and happy phrases which truly characterize a performance—these may be looked for at times. But to take seriously and to abide by every one of the critic's musical pronouncements is to inflate him to an undeserved importance and to cancel out the natural good taste of the concert-goer. One must remember that opinions often masquerade as facts in the realm of aesthetics.

One can best evaluate the critic's work correctly if one keeps in mind his other function: that of being a reporter of musical news. As a newspaperman his first duty is to report the fact of last night's performance for those who were not present. Anything beyond that need seldom be taken too much to heart. It is in his interpretation of the

term "reporting" that he finds the justification for his criticism. For not only are the *who, when, where,* and *why* reported, but the *how* also. And in his determination to report fully on the *how* of a performance he impinges upon the field of the musical scholar without necessarily possessing the latter's qualifications.

Unfortunately, the critic's opinions are taken seriously; they can become matters of life and death in an artist's career. That being so, the critic who falls short of real critical competence ought, as a matter of simple humanity, to recognize his limitations and confine himself to reporting in the more restricted sense. His personal power and influence in American music are tremendous; one might misquote Dr. Johnson to the effect that criticism is a field "in which men grow important and formidable at small expense." And as long as that is true we must be willing to stand up to the professional critic and rely upon our own equally valid opinions about musical quality.

10.

Are Musicians People?

A MUSICIAN could, in the nineteenth century, be identified by his appearance. He wore his hair shoulder-length, indulged in a flowing black tie, favored an ascetic, pale countenance, and practiced a far-off look. Pictures of Franz Liszt, Nicolo Paganini, Anton Rubinstein, and other matinee-idols of the time show that those musicians looked the part. A once-popular remark reveals that the musician's appearance became material for the jokesters of the day: the smart alec of a generation or two ago would say, "I've either got to get a haircut or borrow a fiddle-case." And even today, in the idiom "long-haired music," the reflection of a musician's appearance remains alive.

Whether for good or ill, today's musician no longer looks like his predecessors. He visits the barber as regularly as his neighbor does, he is apt to be as ruddy-complexioned, and at least as well fed. He cannot afford a far-off look; for he is engaged in a profession which demands keen intelligence, unlimited energy, and much practical sense. His artistry stands revealed when he is performing, and only then. Not for him are the fancy hair-dress, the

withdrawn manner, and the velvet coat. He leaves such things to those who pose as musicians; he is far too busy to indulge in old-fashioned posturings.

Along with his normal appearance he has adopted a normal home life. Until the 1920's, roughly, the average musician was something of a nomad. Touring theatrical companies, which were called "road shows" in technical language, carried small orchestras. Itinerant operatic troupes were equipped with larger ensembles—perhaps thirty to fifty men. Chautauqua units included brass quartets, vocal groups, and similar collections of musicians. Massive music festivals, in the spring, and resort engagements, in the summer, existed in considerable number.

All these types of musical engagements drew the musician away from his home; by far the greater number of musicians gravitated to the half-dozen musical centers from which such engagements originated. Thirty weeks on the road, four weeks of playing at festivals, and ten weeks at a mountain summer resort—with such a schedule year after year the musician became all but a stranger to his own family. He could be sure of spending the winter at home only if he were a member of one of the few symphony orchestras which then existed.

Today, that aspect of a musician's life has changed radically. One or two traveling opera companies survive, along with a few musical shows each of which carries perhaps twenty men for orchestra-pit duty. The massive festivals are all but obsolete; the majority of those which remain now engage established orchestras as units. Summer resorts rely largely upon recordings and broadcasts. And the musician lives at home. The concert musician, that is;

dance-orchestra performers have continued to be itinerants to a high degree.

To a considerable extent, then, the "road" is dead. The musician is no longer a nomad who moves in a dreary routine between train, hotel, and stage door. True, he may play the winter season in some far-away symphony, but he takes his family along; in effect, he has two homes. By and large, however, he has taken root in his community. He knows his neighbors and his children know him. He has become a normal human being.

Thus, at least two of the elements which formerly set musicians apart as a separate order of beings have been removed. They look like people, and they live like people. Temperamental differences still exist between the musician and his neighbors, but they remain hidden for the most part. And by temperament we do not mean bad temper. The old-fashioned "temperamental musician" has disappeared, along with the flowing locks and the pale face. His tantrums, hysterical outbursts, and other manifestations which pointed to lack of self-control were, apparently, only the natural concomitants of his appearance. They contributed nothing to his art, and served only further to awe those who were already impressed by his "artistic" manner and garb.

Having become human in dress and mode of life, the musician has entered into general association with people who are not musicians. But in the process certain other characteristics have become more evident. Although they are kept hidden in social encounters, psychological differences and basic attitudes set him somewhat apart from his neighbors. The differences are those which result from

being "musical" or "talented," those which his training develops, and those which arise from the very nature of the music profession.

What is it to be musically talented? It is first of all to possess a quality of muscular and nervous co-ordination which enables the musician to play his instrument skillfully. His fingers must be independent; he must be able to tense one finger while relaxing the others. He must have instantaneous control of his muscles to the degree that he can imagine a finger movement and find that it has carried itself out. He must control degrees of pressure, or dead weight, or combinations of pressure and weight. A string-instrument player and a pianist must have similar control over arm and shoulder muscles; a wind instrumentalist, of tongue and lips, and the muscles which control the voluntary breathing mechanism. Further, all these controls must be subject to split-second timing.

Everyone has seen examples of bad muscular co-ordination: the man who, carrying a heavy suitcase in his right hand, finds his left hand clenched and his right shoulder raised in tension; the amateur carpenter who sets his jaw and strains his neck muscles while hammering. Such types of co-ordination are fatal to the musician. He has had to develop, through long hours and years of patient work, the necessary independence of separate muscle groups. And if he cannot develop such controls, the end product of which is his instrumental technique, he can never hope to be even an adequate performer.

But musical talent includes more than muscles. The musician must possess a keen sense of auditory discrimination. He must be able to perceive the slightest differences

in tonal quality, in expressive nuance, in rate of speed, and in degree of intensity. He must be able to imitate a quality of articulation, a type of phrasing, or a style of playing, down to its smallest details. His muscular skill then allows him to reproduce, on his own instrument, the effect he has just heard.

Nor are co-ordination and imitative ability the only elements of musical talent. The musician must also possess an auditory imagination. He must translate musical symbols into musical sounds under the influence of that imagination. Tone qualities, degrees of shading, dynamic contours, pitch levels, rhythmic impulses, phrase structures—all these elements must first be selected in his imagination, then made audible on his instrument. He must be able to project himself into a dramatic or lyric or impassioned mood, and create the type of playing which recreates that mood for his listeners. He must lose himself in a world of sound; but at the same time, know exactly where he is in that world.

The talented musician must go still farther. He must possess, finally, that intangible quality known as good taste. How dramatic he becomes, how much he accents a tone or intensifies a phrase, how he restrains or modifies a basic tempo—all these and many other interpretative details must be subject to the quality of his taste. His choice of program, his stage manner, his very attitude toward music in performance are all determined by that taste. The development of discrimination in aesthetic matters is perhaps the surest clue to the musicality of an individual; likewise, it is one of the major goals of his musical education.

A number of approaches are open to him who has designs upon the profession of music; each approach has particular advantages, and each has serious disadvantages. No one path can lead to an all-embracing mastery of the art, and a combination of two or more of them takes the embryonic musician far beyond the normal range of student years. As a consequence, a considerable amount of specialization has developed even within the specialized field of performance; the well-rounded musician is a rarity. The resulting one-sidedness, which is almost inevitable when the arduous nature of music study is taken to mind, is one of the factors which often sets musicians apart from "normal" people.

One standard approach, and one that has become somewhat less popular in recent decades, is by way of the private studio. The adolescent music student falls into the hands of a private teacher; he receives perhaps two lessons each week, practices six to eight hours a day, and eventually (within ten years or so) learns to play his instrument. He is introduced to technical studies; these are designed and selected to overcome the great variety of physical or muscular difficulties which are encountered in playing. He plays through the solo literature for his instrument, and he memorizes and perfects a number of pieces, sonatas, and concertos; these then constitute his repertoire. He has been taught by a combination of methods: at times his teacher performs for him, at times gives detailed or general criticisms of his playing. At the end of the long period, during which the student may have changed teachers and style of playing several times, he has become an instru-

mentalist: violinist, or pianist, or flutist, as the case may be.

But he has received little instruction in the grammar of music, which is called "theory"; none in musical history, and not much practice in ensemble playing. In short, he has become a proficient performer, and can take his place in an orchestra; but he knows little of the vast areas of music which do not directly concern his instrument. The majority of professional musicians today are of this kind. They have learned to play musically, partly by instinct and partly by imitation, and they are in every respect adequate for the work they are called upon to do. The reasoned interpretation and the insight into traditional or historical styles are left to the better-trained soloist, chamber-music player, or orchestra conductor.

A second approach is by way of the conservatory or the professional school of music. Here the student's instrumental training resembles his colleague's in the private studio. But he also studies the various branches of musical theory: ear training, which purports to develop acuity in the recognition of certain musical elements; harmony, which has to do with the study of tonal combinations; counterpoint, which is concerned essentially with melodies and their interactions; orchestration, which studies the characteristics and uses of instruments; and composition, which is the art of creating music out of musical materials. Each of these courses will normally require a year of study. Additional advanced courses, such as second-year orchestration or a course in "canon and fugue" as a second-year counterpoint study, will be offered him also.

In addition, he is exposed to a course in the general

history of music, perhaps one year of it, and possibly he undertakes specialized courses in musical literature: keyboard music, or the music of Bach, or the symphonic repertoire, and similar topics. And to insure his becoming well educated, he also takes a few courses in English literature and perhaps psychology or political history. At the end of four years, all having gone well and having played a senior recital, he is granted the degree of Bachelor of Music.

This conservatory- or school-trained student is obviously better equipped than his private-studio counterpart, for he knows the rudiments of musical theory and history at least. But the work at books and manuscript paper has taken him away from his instrument. While he has gained in general musical information he has not progressed as far in technical matters. Three or four hours of daily practicing cannot take the place of six or eight. So he is less well equipped on his instrument than the studio-trained player, and can seldom take a comparable position in a major orchestra. He most often becomes a teacher, and augments his income with whatever occasional fees come his way.

A third approach is by way of the college music department. Here the student encounters an attitude which goes by the name "academic." Academic music is concerned with all phases of the art save instrumental training. Study of all branches of theory, of all periods of music history, of all the peripheral fields such as acoustics, aesthetics, criticism, and psychology—these, plus a rudimentary requirement of piano playing, form the core of the academic music curriculum. Large portions of the student's time are

taken up with courses in other departments of the college; he studies cultural history, languages, literature, and similar subjects. In extreme cases instrumental proficiency is frowned upon as being merely a weak means to an end—the end being intellectual appreciation entirely.

The student who passes through this course of study usually receives a Bachelor of Arts degree, with a major subject in music. Possessing almost no instrumental proficiency, he cannot engage in orchestra playing nor even in instrumental teaching. He can teach the subjects he has studied, music history and theory, mainly—in which case his instrument of expression is the phonograph-record player—or he can become a music critic.

But his outstanding qualification, if he does not become an academic teacher or a critic, is that of an intelligent listener. He has studied music as an art, as a thing worth studying for its own sake; he can find a lifelong source of enjoyment in his concert-going. Many a music student with limited instrumental talent, of the kind who haunts the conservatory and professional-school halls, would be better advised to devote himself to the academic study of music and earn a livelihood in some other field.

A fourth approach is by way of a teacher-training institution or its counterpart in college or university; the latter is usually called the department of music education, or of public school music. In this approach the student undertakes the study of a "principal instrument," but not even to the extent that the conservatory student has done. He has even less time to practice and to develop any real proficiency. In addition to the principal instrument, to which he devotes perhaps two hours daily, he is taught the

rudiments of all the other instruments, from the voice to the bass tuba and tympani. He is taught the elements of musical theory, of musical history, and of conducting. And above all, he is taught teaching methods: elementary methods, vocal methods, high-school methods, band methods, and all the rest. His degree is usually a Bachelor of Music Education, or of Public School Music.

This incipient musician is admirably equipped to teach all phases of music at the levels customary in our elementary and secondary schools. He must be prepared, even if sketchily, in all phases of his subject, and must be content to have generalized skills rather than specialized ones. For he is often called upon to teach a string-instrument class and a class in harmony, to give private lessons on the oboe and the trombone, to conduct the girls' glee club and train the marching band—in addition to teaching a section of algebra or social science.

Now as these four kinds of training differ among themselves, we may expect their end products to vary widely. In extreme cases we may find a musician who knows everything about playing the violin, but knows nothing about music; on the other hand, one who possesses a wide intellectual knowledge of music, but who can demonstrate his musicianship only verbally. Among teachers there are those who know all about teaching methods, but have no awareness of the musical literatures; and conversely, those who know great quantities of music, but have not the slightest mastery of the techniques and procedures which make teaching into an art.

With the exception, perhaps, of the academically-trained non-performer, every musician faces one major

requirement which begins with his entry into professional life and ends only with his retirement: he must continue to practice his instrument if he wishes to retain or to exceed the proficiency he has attained. Music is a matter of intellectual and aesthetic considerations, true enough; but it is also a matter of nervous responses and muscular co-ordinations. The controls that have been established in his student days are by no means permanent. Any sedentary person knows how quickly he loses control of even gross muscular groups; a turn with the garden spade or a strenuous game of tennis calls attention, through aches and groans, to the unaccustomed muscular activity. A performing musician cannot afford such loss of control.

One might think that, since he does play for hours every day, his muscular and nervous co-ordinations will not languish; that as long as he exercises his fingers, arms, tongue, and all the rest of the musical muscles he will retain his controls. Unfortunately, this does not happen. For there are many detailed skills which are not often made use of in routine orchestra playing, for example; such skills disappear rather quickly when they are not exercised daily. The more subtle control of tone quality, for instance, which requires extreme command of the bow arm, is among the first of the skills to be lost. Certain types of technical devices—double stops, octaves, and rapid staccato for the string player, for example—are seldom required in orchestra playing. He who does not practice them cannot perform them when required to do so in chamber-music or solo playing. Similar considerations apply to the pianist and wind-instrument player.

Then there is the matter of maintaining one's reper-

toire. Only a small portion of the works a musician has mastered are performed during the course of a season; most usually two or three programs of half-a-dozen works each will be repeated many times. The rest of the repertoire, all of which is committed to memory, will be forgotten—unless the musician practices. Further, new works must be learned; it is not unusual to set aside several hours each day for six months to master one thirty-five-minute concerto. And if the work is in one of the contemporary idioms still more time may be required to learn it.

Thus for a variety of reasons—among which we may mention the additional fact that a performer is never completely happy when he is away from his instrument—the musician is never freed from the routine of practicing. His family life, his social life, in fact his entire social outlook —all are conditioned by the need for staying in close contact with his piano, his violin, or his bassoon. Again he is set apart from "normal" human beings, most of whom can leave their jobs and skills behind them after their working hours are over for the day.

The instrumentalist is now ready: he possesses a high degree of instrumental proficiency, he is committed to a playing career, and he has joined the musicians union (see page 115). He enters the world of professional musicians, and immediately finds himself in the midst of a caste system which probably has no counterpart in American life. Depending upon the kind of engagements he plays, he becomes an unofficial member of one of several groups, each of which looks down upon the others.

There is the jobber, who plays a parade here, a picnic there, a broadcast or a funeral or a political rally or a style

show elsewhere. He may be called upon to substitute for a member who enjoys a regular engagement, and he may be hired for a short run at a theater where extra men are needed. He is as free as the wind, and his income is uncertain. Ready to play at a moment's notice, he haunts the union hall where such single engagements are made. And he never knows whether he will have one engagement or fifty during the month.

There is, in the larger cities, the theater man or the member of the staff orchestra at a radio station. He enjoys more regular employment: he is on a seasonal or yearly contract, with specified hours, with days off, and with enough free time to accept jobbing dates in addition (if the union permits it). His annual income is good; in the case of a regular broadcaster on a fifty-week contract, excellent. But he remains anonymous, virtually unseen by his audience, and somewhat dissatisfied with his lot.

There is the symphony man, who is usually limited to a regular twenty- to thirty-week season (see page 111). He considers himself on a higher level than the jobber or theater man; he is often better trained, and he certainly plays a better grade of music. But prestige and self-esteem are often his only rewards; for he sees his broadcasting colleague earning twice the salary he does, and he hears the theater man, who may play one hour a day, scoff at the long hours of work the symphony requires of its members. He remains something of an idealist; pleasure in his work goes far toward minimizing his other dissatisfactions.

The concertmaster of a symphony is a special case. In his position as leader of the first violins he often becomes, automatically, the assistant conductor of the orchestra. In

that capacity he enjoys a better salary and more prestige than his colleagues. And his position provides him with a degree of individual applause when he strides upon the stage after all but he and the conductor have taken their places. The concertmaster in the nineteenth century was responsible for the intonation of the orchestra, saw to it that directions for bowing and phrasing were marked in the parts, and often undertook to rehearse sections of the orchestra separately; he was essentially the intermediary between the conductor and the players. Today, the concertmaster is the leading violinist of the group, is called upon to play incidental solo passages as required, and is most often of national stature as opposed to the usual local stature of his colleagues. Thus he feels entitled to the applause with which the audience greets him.

A concertmaster often leaves orchestra playing behind him in an effort to establish himself in yet another class: that of the solo artist. This class may be widened a bit to include the full-time chamber-music player; the latter has essentially all of the soloist's qualifications, and is subject to the same strains. Now, while there can be little question of the concertmaster's musical attainments, he sometimes does not have all the other requisites for a successful virtuoso career. Consider, for a moment, the factors which are necessary for success in the very highest reaches of the musical caste system. One might list almost a dozen; unless all are present to the right degree, a successful virtuoso career is out of the question.

In an early stage of his development, let us assume, a talented student determines to become an outstanding soloist upon his instrument—be it violin or cello or piano

or one of the others. That determination, or will power, or moral character is in itself rare. To attain his goal the student must work and become single-minded to a degree virtually unknown in any other profession. He selects a teacher who has a reputation for developing virtuoso gifts in his students; unless our student possesses a great deal of native ability and shows still more promise, the eminent teacher will most likely not bother with him at all. But having the necessary ability, the great determination, and the luck in choice of teacher, we may assume that the student will develop the highest quality of musicianship and the greatest possible technical proficiency. He is potentially a virtuoso; but his career is yet to be made.

He must have personal contacts in order to secure his first engagements. In these matters, of course, his teacher and his teacher's reputation are essential. But he must also have a sum of money which will serve as advertising capital; if his family cannot provide such a sum—and one may safely estimate that more than five thousand dollars will be required—he must find a wealthy patron. His gifts and achievements must be called to the attention of those who are to attend his performances. His reputation must grow on the basis of his qualities as a performer, naturally; but also through press releases, interviews, and odd bits of publicity. The latter will appear only if he has a dominant personality, is colorful, or is interesting and unusual even apart from his music. In other words, he must be "good copy."

And finally, he must possess excellent physical health, have abundant nervous energy, a true artist's temperament, and yet be a person of great emotional stability. The

sheer nervous strain of repeated solo performances takes a tremendous toll. Performances under unsatisfactory conditions, adverse critical notices, constant travel, and irregular hours—all these can easily undermine the strongest physique. Without solid physical and mental health, the student's great musical gifts will avail him not at all.

There are many professional musicians who possess all but one or two of these qualities. Among violinists, many who can play as fast as a Milstein, as cleanly as a Heifetz; among pianists, many who have the power of a Rubinstein, the subtlety of a Serkin, the glamor of an Iturbi. But in one case personality is lacking; in another, physical health; in a third, advertising capital. Again, others are competent in all departments but that of technical ability or profound musicianship. Health, strength of will, personality, and contacts—all are present; but their performances are less than top-notch.

Concert annals are full of revealing episodes. One imposing young artist enjoys a successful debut season, then disappears from view: indifferent or difficult public relations are responsible. Another, after several seasons, cancels a concert in mid-tour and is not heard from again: a physical or a nervous breakdown is the cause. Still another, after a spectacular career as a prodigy, draws ever-smaller audiences as he matures, and is dropped from managers' lists.

Orchestras are full of disappointed or incomplete virtuosos. A tremendous musical talent may be going to waste in an orchestra through sheer laziness on the part of its gifted possessor. Another equally talented performer cannot bear the thought of playing alone; he takes refuge in a

violin section where he is surrounded by ten or more colleagues. And so different combinations of the dozen basic factors appear on the various levels of professional life.

It is given only to a few individuals in each generation to be endowed with equal gifts in all of the essential departments. Half-a-dozen great violinists, about as many pianists and singers, two or three cellists—these are the musical super-humans of any given time. Their careers are bright, their fame becomes legendary, and their rewards are in proportion. But let a mishap or two take place, let a memory slip mar a performance, let a physical indisposition be reflected in tone quality—the world-wide reputation is quickly tarnished, and the musically great are seen to be human after all.

Being human, the greater and lesser virtuosos share with their chamber-music and orchestral colleagues the possibility of possessing other human traits, especially the ability to feel loneliness and frustrations. There is, for example, no lonelier spot on earth than the center of a concert stage, in full view of hundreds or thousands of listeners. To know that for the next hour or two you must, with the help of your accompanist and your inanimate instrument, entertain, charm, and profoundly move your listeners is a devastating experience.

Stage-fright, so called, is only a simple manifestation of the overwhelming feeling of loneliness. More far-reaching and gripping is the combined feeling of fear and despondency which often attacks the solo performer. Cold chills, dry skin, and all the other symptoms of extreme fear can arise. They usually appear at a time when the performer has need of all his poise, physical control, and concentra-

tion. He cannot, dare not, take time out to persuade himself that the fear is needless and foolish. For at the instant he becomes self-analytical he loses control of what he is doing on the stage; a faulty performance or a memory slip is the result. That, in turn, increases his despondency and affects his performance for the worse. Only through the greatest strength of will can a performance take place at all. It is one of the great miracles of the human spirit that so high a standard of artistry is revealed in concert after concert, in the midst of this abysmal loneliness and fear.

Having demonstrated a miracle of moral strength, having overcome fear and loneliness and depression, having delivered an artistic performance, the artist leaves the stage for encouragement and spiritual refreshment. What does he find, most usually? A tired or bored stage hand or two, a stage electrician with no awareness of art, and the dirty and disheveled conditions which are peculiar to backstages everywhere. It is no wonder that the rippling applause of the audience out front cheers him, raises his spirits, and makes the next number, or the next performance, possible. Applause is, for the artist, more than a sop to his vanity. It is an audible sign that he has moved his listeners, that his soul-agony has not been in vain. It is a bit of evidence that his tremendous efforts have been appreciated. He is refreshed and encouraged, and given the possibility of repeating his arduous, self-disciplining task.

But applause is impersonal; it is often perfunctory and cannot always be relied upon. That knowledge, combined with the real physical fatigue that sets in after a performance, deflates the artist's spirit rather quickly. With the applause ringing ever more faintly in his ears, he prepares

to leave the dismal backstage precincts and retire to his impersonal hotel room or his yet more impersonal train. If he is of an introspective, brooding nature he will escape the avid autograph seekers and resort to solitude. In the quiet reaches of his own tortured spirit he must find the strength, self-confidence, and repose that can cancel out the feelings of frustration. After a rest and proper mental preparation he will be able to meet the ordeal and perform the miracle again.

The artist of another sort will find his spiritual refreshment by consorting with people. He will welcome the autograph hunters, will hope that a number of his well-wishers come back stage to congratulate him, and will hold an impromptu reception for his friends. Such personal contacts are meat and drink to him, and are essential to his artistic health. Physical fatigue will be felt only later, when the last of the admirers has left. But then he too must face himself in solitude; repose and self-analysis are as necessary for him as they are for his introspective colleague.

For all musicians, whether they are retiring and introspective or expansive and hearty, periods of isolation and self-communication are essential. Significant music can be created only in the presence of inner poise, great conviction, and self-knowledge; its re-creation amid the strains and tensions of the concert stage requires those same characteristics. No musician worthy of the name is ever free of doubts concerning his possession of those qualities. And no musician can produce great art without being essentially lonely and, at times, despondent. Those characteristics he shares with people everywhere.

11.

Music at Home

THROUGHOUT the course of this book the concert-goer has been thought of as a person who takes his music where he finds it. By definition he is equally at home in the concert hall proper, at the record player, and before the radio. Obviously then, the sources from which he gathers in his music may be separated as to location: those outside the home, and those within the home. And in general, the sources outside will present him with live music performed by living players; those within the home, with music reproduced by a mechanical or an electronic process. The advantage is, of course, on the side of the concert hall; for there the concert-goer hears music in its natural state, free of the limitations which every form of mechanical reproduction carries with it.

Along with this advantage, however, the concert-hall listener is subject to a corresponding disadvantage; and conversely, the listener at home, who listens only to reproductions of music, enjoys a peculiar advantage. For while the former is hearing music itself, his reactions to it must be modified and inhibited because he is part of a large gathering. And while the latter hears only repro-

ductions of music, his reactions may take whatever uninhibited form he wishes them to take. Thus the concert-hall listener hears natural music with sifted reactions; the home listener hears sifted music, but he may react to it naturally.

The intimate emotional responses that arise in the presence of music are considerably hampered when they occur in the midst of a large crowd. Custom and convention have decided that we may not shout, beat time, weep, or sigh in public. And though the music we hear may at times inspire such impulses, good manners require that we modify and control them. Who has not, in the course of a stirring rhythmic passage, felt impelled to beat time vigorously; to sing with the orchestra when a soaring melody emerges; to give way to tears when confronted with a pathetic strain. Yet so conventionalized have we become that such whole-hearted responses to music in a concert hall seldom take place.

Children are not so inhibited. If you have been privileged to watch youngsters at a grown-up concert you will have observed how completely they react to the music. Moments of rhythmic intensity arouse, in the child, corresponding muscular reactions; he will sway, move his arms and legs in time to the music, and dance up and down the aisle—until he is thwarted by his parent. He will hum, or bring forth imaginative sounds, or speak out his delight—but his parent restrains him. So the child acquires the reputation of being mischievous or unruly, is called a bad concert-goer, and is sentenced to remain at home the next time. All this because he is getting from the music what he should get.

Obviously, we can scarcely allow ourselves and our children the luxury of such complete, uninhibited reactions. The concert hall would be chaotic if we were all to shout, dance, and weep as the spirit moved us. But at home, in the presence of a broadcast or a recording, the restrictions need not apply. An animated selection may profitably be accompanied by our children's marching around the living room, dancing or hopping in the rhythmic spirit of the music, and singing aloud. What is lost if we encourage such joyful reactions to music that we too find meaningful but that we have learned to take sitting down? An unwholesome attitude of restraint may be lost, but nothing more (one must assume that no fragile furniture is in the path of the young emotions). On the other hand, if we do allow and encourage such whole-hearted response the chief purpose of music, which is to move the listener's emotions, is realized fully.

Many people share in an unfortunate attitude toward music: the attitude that it must be handled with silken gloves, in a cathedral atmosphere, and under the most formal conditions; that it is an art which must be approached with a long face, and only on a few special occasions for which tickets have been purchased; and that it is far removed from everyday "practical" living. The circumstances under which concert music is heard today strengthen that attitude; indeed, they make any other attitude difficult or impossible. And in its presence many of the contributions music could make to our adult lives are lost.

Our children are wiser; they consider music, in their games and their play, as a natural heritage, as a thing

which simply exists, and which exists in order to be enjoyed. Only as they approach maturity and become infected with the attitude spoken of above do they lose the spontaneous, unrestrained pleasure in musical activity. We could do worse than assume an attitude like the child's, and join him in his marching and loud singing—in the privacy of our homes, of course.

Now, while the recorded library presents music in less-than-living fashion, it does offer us the possibility of reliving our concert-hall experiences, as often as we wish, and at our own convenience. We can bring into the home the symphonies, the quartets, and the smaller pieces we have heard elsewhere under conditions of restraint. Now we can be completely free in our responses, even as we ignore the disadvantages that the reproductions carry with them. Having seen the living artists at work upon the stage, we can imagine their presence in our homes; we can recapture the excitement of the concert hall, and can recreate the emotional states to which the live performances gave rise.

The possessor of a recorded library is, of course, not at the mercy of any outside program-planner. He may purchase recordings of his favorite music, and be forever free of concert-hall restrictions. He may be content to surround himself only with the pieces he loves best—which are likely to be the pieces he knows best. Obviously, he cannot like music he has not heard; and here he may be cutting himself off from the possibility of increasing his listening pleasure. Realizing this eventually, he may wish to broaden his interests and his repertoire. He turns to the record catalogues—and finds them of little help, for

they contain few aids to the systematic expansion of his collection.

Shall he buy recordings of all the symphonies, for example, if his major interest is in that field, or shall he purchase one work by each composer? Often two or three recordings of one work exist; from which one may he expect the most lasting benefits? What about smaller recording companies or European companies, whose catalogues are not always available in his local music store? Many similar questions might be asked here, of the kind that harry the record enthusiast.

Fortunately, published books designed to aid him in his search do exist. Annotated guides to the record catalogues provide information about the content and the mechanical qualities of a great number of recordings; such guides are usually kept up to date in successive editions. Other books give advice on ways of forming a record library; they will be found useful whenever a choice between different recordings must be made. The comments and annotations of their editors and authors will reveal how much pleasure and profit may be derived from a systematically developed record collection. Four approaches to such a collection suggest themselves.

One may wish the collection to contain samplings from all historical periods and of all the principal musical styles. Reference to a standard book on music history will provide the reader with an outline of the chief composers and works of past centuries. A record or an album of Gregorian chant—notably the recording by the choir of the Solesmes Abbey, Victor M87—may well be the earliest item in the library. This may be followed by a selection

of late Renaissance music, perhaps as recorded by the Dijon Cathedral choir or by the Madrigalists in Musicraft Set 20. For early seventeenth-century Baroque, the music of Monteverdi—recorded in Victor M496—cannot be surpassed. From this point on, the field is vast; the guide books will supply information about specific works and their respective qualities.

One may wish to concentrate upon one vehicle or form: the opera, or the symphony, or the string quartet. A word of caution may be inserted here. One need not expect to find a symphony or a quartet before the time of Haydn; those forms were not in existence before about 1750. And though the opera came into being about 1600, the early literature up to Mozart's time (in the 1780's) is sparsely represented in recordings. From the late eighteenth century, however, large portions of the literature are available; the enthusiast will find ample material from which to choose. His selection may be made more intelligently if he looks into the various books which concern themselves with those specific forms. Historical accounts may reveal the presence of compositions which are of real interest and which may be overlooked in a general perusal of record catalogues and guide books.

As a third approach, one may develop a special interest in one particular historical period. Those who are attracted only to contemporary music, or to late Romantic music, or to any other stylistically-unified music, will find themselves richly rewarded. One of the most gratifying of listening experiences is to realize to what extent individual differences are possible within the confines of one musical style; to discover how many variants appear in the

sonata form as employed by the Classical composers, for example; or to become aware of the many different expressive possibilities within the large field of contemporary dissonance.

An interesting fact may be pointed out here: the larger music-historical periods were uniformly about one hundred and fifty years in length, and in each case two subperiods of about seventy-five years may be discerned rather clearly. The following list will show the rough chronological boundaries:

Renaissance, 1450 to 1600

Flemish composers to Josquin Des Pres.....1450 to 1525
The Roman and the Elizabethan schools.....1525 to 1600

Baroque, 1600 to 1750

Monteverdi to Schütz.....1600 to 1675
Corelli to Bach.....1675 to 1750

Modern, 1750 to 1900

The Classical Period.....1750 to 1825
Romantic and post-Romantic Periods.....1825 to 1900

Contemporary, 1900-

And, as a fourth approach, a still greater degree of specialization may be arrived at by concentrating on the works of individual composers. Beginning with the works of Johann Sebastian Bach (1685-1750), a large record library could well be based on the compositions of any one of the major composers. A collection based only on Mozart's works, for example, could contain well over one hundred and twenty-five items, ranging from single records to complete operas recorded in three albums. Sim-

ilarly, Beethoven's recorded works include almost one hundred different items; other major composers are in proportion.

Possibly no one will prove to be so interested in a single composer that he will purchase, across a long time interval, all the available recordings of that composer's works. But to whatever extent such a plan is followed, the major result to be expected is this: in addition to becoming familiar with his total output one becomes aware of his development as an artist. One sees how he grows as a craftsman and how his attainment of mastery is accompanied by faltering and many missteps. No master has yet emerged full-grown; no master has ascended to his mature style without passing through other less-mature ones. In becoming aware of that achievement the composer becomes humanized in his listener's mind; the latter comes into closer relationship with the real human being.

Now, having determined upon a way of augmenting one's record library, one may profitably turn to books about music for guidance and illumination. The complete understanding and enjoyment of a composition require that the peripheral facts about the work and the personal facts about the composer take their places alongside the central fact of the music itself. Often the clue to a piece of music is to be found in the circumstances under which it was written. Often a work becomes understandable only if its purpose is clearly known. Many a composition directly reflects the terms of its dedication, or the year of its creation, or similar extra-musical factors. The knowledge of such details helps the listener to get the utmost out of the music; such details can usually be found in the books

which concern themselves with musical literature.

Consider, for example, the unusual richness of the cello parts in Mozart's last three string quartets; how can one account for this significant departure from Mozart's usual style? One learns, simply enough, that the quartets were written for the King of Prussia, who was a competent cellist and a chamber-music enthusiast. Similarly, how is one to understand the appearance of the clarinet in Brahms's last four chamber-music works, which the composer wrote after he had declared himself finished with composition, in his fifty-seventh year? The accident of a visit to Meiningen was responsible. In that town Brahms heard a clarinetist who so beautifully revealed the musical possibilities of the instrument in chamber music that the composer was impelled to postpone his retirement for three years in order to write for it.

Music history is full of similar interesting and significant details. Many of them throw additional light upon the content of a particular composition and allow the music to be grasped in all its implications. Without such peripheral facts to aid the listener, many a composition remains puzzling or obscure. Thus a combination of reading and listening enables the interested concert-goer to profit fully from his record collection and to employ the latter to amplify the musical experiences he has received from his concert-hall visits.

In any discussion of music in the home it becomes natural to think of children in that home also. Having found a source of enjoyment and profit in our recordings, it seems natural to wish that our children might have access to the same source, to hope that they too find pleasure

in record listening and, later, in concert-going. One major problem stands in the way of that hope. For a bridge must be found from the simple, short melodies with which they are most at home to the larger, well-organized compositions that make up the literature of concert music. The pre-adolescent is seldom willing to listen to the overture or symphony or tone poem we play for him, unless he sees a real reason for doing so. The wise parent knows that the child's approach to spinach will be much happier if he is not told, "it's good for you." The latter's approach to music is likely to follow the same course; he must usually have a personal connection with the composition if he is to make it his own.

Such personal connections are not difficult to establish in the majority of cases; but the process may be a long one. Of first importance, perhaps, is the parent's tolerant attitude toward the child's development. The everlasting repetition of a few simple nursery tunes, nerve-wracking though it may become to the adult, is normal and essential. The child knows the tunes, they are his own, and their reiteration gives evidence that he is developing a feeling of security and well-being among them. A bit later, when recordings of those same tunes are introduced to him (often on unbreakable records, to the parents' dismay), the child is happy in knowing what to expect from the singer on the record. He can anticipate the next verse, can sing along with it, and can develop a feeling of closeness to the music. These stages are of the utmost importance to the child's future; the recording companies have done an excellent service in making large numbers of worthwhile children's records available.

Early in the child's career he may be expected to take music lessons. Unfortunately in the majority of cases, piano lessons or violin lessons or clarinet lessons by themselves will not further his interest in listening to music; in extreme cases the very opposite may result. What is needed is something to make music come alive for the child; in this stage the most valuable activity is reading about composers, about their music, and about their growing up. A number of biographies for children, listed in the bibliography, may be mentioned here. In them the child learns about the composers when they were children; he finds imaginative pictures in the text, which help him to visualize the conditions under which the composers lived; and interspersed in the pages he encounters excerpts from the music they wrote, arranged in simple fashion to conform to the child's level of piano proficiency.

Another bridge from the child's musical world to the adult's may be found in the field of the much-abused radio serial. At the time this is being written several of the late-afternoon radio broadcasts are devoted to the serialized adventures of characters who have a real appeal to the child: a great dog in one case, a champion of justice in another, a red-blooded boy in a third. On such programs the characters are often introduced by musical themes, the episodes are separated by musical bridges, and climaxes are enhanced by musical backgrounds. And often such musical fragments are drawn from the existing concert repertoire. Those fragments, we may be sure, are closely associated in the child's mind with the characters and the events to which he listens with such consuming interest. If those fragments can be heard separately from the broad-

cast that interest will be, in many cases, transferred to the music itself. The child sees a real reason for listening now, for is that piece not a part of him?

As a particular happy example of such a transfer, let me cite the current serial, "Challenge of the Yukon." That program is unique in employing only one composition for theme and bridges alike: a light, rhythmic, and melodious piece which appeals strongly to two children of whom I can speak intimately. That piece is identified in their minds with the character, spirit, and intelligence of the great dog, King, the program's central figure. The piece was available in a recording; it is the Overture to *Donna Diana,* by Emil von Reznicek. Its purchase was followed by literally hundreds of complete playings (the overture is about four minutes in length) in its first weeks at the hands of its new possessors. The pleasure these children derive from repeated playings of this worthwhile little piece cannot be measured; the profit from this same source will be revealed in years to come, when the early interest in formal music will be reflected in their real enjoyment of a larger literature.

A by-product of this purchase may be mentioned also. The *Donna Diana* is the fourth record-side of an album (Columbia X203) which includes the first Roumanian Rhapsody of Georges Enesco. Through the very fact of being their own possession and of having been introduced in company with von Reznicek's piece, the Enesco also has been added to their repertoire, and has charmed them through dozens of playings. Two respectable and enjoyable compositions have been adopted by these children—

all because the great dog, King, is associated pleasantly with one of them.

Other programs employ a greater variety of musical fragments. The well-known (to the younger generation) "Lone Ranger" series, for example, makes considerable use of short passages from Rossini's Overture to *William Tell,* Liszt's *Les Preludes,* Mendelssohn's overture, *Fingal's Cave,* and two or three other compositions—all on the same half-hour broadcast, three times a week for months on end. The same opportunity exists to introduce these works, in their entirety, to the young listeners; the same transfer of interest may be expected. Again I speak from personal experience; I have seen the results, and know how easily these samples of "adult" music can become children's music as well. Many similar radio programs exist; an inquiry to the radio station or to the network concerned will bring forth the names of the selections. A perusal of the record catalogues will locate the recordings, and the child is helped along on his path of musical development.

And now an expensive point must be mentioned. If the child is to profit to the fullest in this matter, he must really possess the records; that is, he must be allowed to handle them and play them without adult assistance. Every observant parent knows how fierce is the child's sense of ownership; no matter what its intrinsic worth, an object that is "my very own" acquires an enhanced value in the child's mind. Particularly is this true in the matter of recordings or even recorded albums; for here the child can approach the adult's world. Let a few single records, and even an album or two, be dedicated to the

child's exclusive use. Scratches will develop, no doubt, and the records will on occasion be broken. In time they may have to be replaced or discarded.

But meanwhile the child has identified himself intimately with the records and, by implication, with the music. They are his own, to play when he wants without begging permission, and without being scolded for accidents. In many cases the records will be cared for surprisingly well; in our own household an album of the Schubert B-flat Trio has belonged to the children exclusively and has survived for more than three years. A nick or two, one crack, and a great number of fingermarks make the album recognizable as the children's property. And rather than disfiguring the album, these blemishes testify to the solid hours of pleasure the children have derived from its playing. The records are revered, but not consecrated; they are serving the purpose (and how continually!) for which they were made.

This too has a natural consequence. Having learned to handle their own records, and having seen the consequences of mishandling them, the children can be rewarded by giving them access, on occasion and under supervision, to their parents' records. The thrill of pride which fills the child's heart at being found trustworthy becomes translated into a predisposition toward the music. I have seen children sit patiently and with evident interest through entire symphonies of severe, uncompromising music; while it is probably true that the interest arose from being allowed to manipulate the records, it will endure. Adult music will first be tolerated, then experienced, and finally enjoyed. The child will have found

his own bridge to the world of adult music.

It is no coincidence that the release of a motion picture which is concerned with the life of a particular composer is followed by a large sale of that composer's recorded music. The spectacular popularity of Chopin's A-flat Polonaise and Tschaikowsky's B-flat minor Piano Concerto in recent years provide cases in point. The music was first made known to large numbers of people through the medium of the cinema; having become known, it was found to be appealing. And the words of Theodore Thomas, "popular music is familiar music," were proved to be true once again.

Many people who have had little previous contact with concert music are thus introduced to it under pleasant circumstances, and are often tempted to enlarge upon that first acquaintance with the new field. Only the long-haired defenders of the pure and holy Art decry this profaning of the sacred tones. The fact remains that the music has been widely disseminated and has served its prime purpose: to move the emotions of its listeners. It is unfortunate that more compositions are not thus made available for popular consumption; and of special interest here, for children's consumption. The composer becomes personalized for the child—even if his character is modified somewhat to conform to Hollywood traditions; he is seen as a living human being, and the child finds a reason for listening to his music.

Even at its best, however, listening to music can seldom bring forth as complete a reaction as actual participation can; even under favorable conditions of unrestrained home-listening, such as have been described above, music

remains a spectator art. Its ultimate values and its greatest rewards accompany the activity of making music; in this activity, children and adults may share alike. Let us first see what adults may do to make their own music, and return to children's activities later.

In a broad sense, only three prerequisites exist for home music-making: a modicum of proficiency in reading and performing music, whether it be vocal or instrumental; an interest in group performance, no matter upon what level; and the presence of like-minded people whose proficiency is akin to your own. If your ability to perform is rudimentary, the stimulus that ensemble activity brings with it will incite you to develop a greater ability; in many cases you will improve as you go along. The interest that you and your friends may have in a church choir can become the starting point for home ensemble-singing. And after a start has been made, you will most likely be approached by other interested people who will beg to be included in your activity.

Assume for a moment that you have gathered together a quartet or double quartet from your local choir. Beginning with simple and familiar hymns, sung in four parts and preferably without accompaniment, you quickly pass on to the large field of Bach's chorales (details will be found in the bibliography). Here are hundreds of short works which range in expression from great jubilation to utmost profundity. To sing such a work as Bach's "Come, Sweet Death," for example, and to experience the joy of singing four-part counterpoint, is to gain a deeper insight into the art of music.

From Bach chorales the way lies open to the still larger

field of English madrigals. Many of the delightful works of Thomas Morley, Orlando Gibbons, Thomas Weelkes, and others of Shakespeare's Elizabethan contemporaries are published separately; their fascinating rhythmic patterns and varied texts cannot fail to be appealing to those who perform them. Other works of the period are available in small volumes, any one of which can supply material for many an evening's profitable diversion. One cannot come away from such an evening without developing a keener understanding of the time of Queen Elizabeth and a stronger feeling for the whole body of Elizabethan literature.

From the English madrigals you might progress to the equally enjoyable madrigals of Orlando di Lasso (or Orlandus Lassus), to the dramatic masterpieces of Claudio Monteverdi, and finally to the dignified, reserved motets and other sacred vocal works of Giovanni Pierluigi, who is familiarly known as Palestrina. And this is only a beginning. Two hundred years of the finest vocal music ever written can be brought to life by fewer than a dozen singers (very often four or five suffice) not even burdened by an accompanist; most of this music is in the *a cappella* style. Its variety of expression is vast, its musical styles are many; the sheer pleasure of singing it is incalculable, and other rewards are in proportion.

The instrumentalist has available a quantity of ensemble music fully as great; the bibliography at the end of this book does no more than list a few of the available works. Let us assume that you at one time played the violin. If you can find as many as one other violinist in your community, and can persuade even the sketchiest

of pianists to join the combination, your forces are sufficient to perform a hundred years' accumulation of late seventeenth- and early eighteenth-century music. The greater part of this music makes only the smallest technical demands upon the performers, and yet has a charm and expressive content far greater than its degree of difficulty.

Such music was written for the combination called "trio sonata" (see page 83). Though the "trio" included a cello —and modern editions usually provide a cello part—the instrument is seldom if ever necessary. For the musical line which the cello performs is present *in toto* in the piano part, and the cellist but amplifies the sonorities produced by the pianist's left hand. If a cellist is available, of course, you can quickly proceed to a later period of music in which the cello part is essential. Complete details of the entire field of Baroque ensemble music for two violins and piano (with optional cello) will be found in the present author's *Chamber Music,* to which he modestly refers you.

From this point on, the field of ensemble music for string instruments and piano is large. Great portions of it are not difficult in a technical sense, and provide ample material for the home player. The addition of a viola player to the group is devoutly to be hoped for; then the finest of all ensemble music, namely string quartets, may be played. And in string-quartet playing one can find more real pleasure than in any other department of music.

Throughout the country, in large and small city, in humble and grand abode, amateur quartets may be found. People with great diversity of training, with great variety of livelihood, and from all walks of life find in quartet

playing a source of lasting musical enjoyment. Since my amateur days, when my own quartet-playing hobby was born, I have played with an accountant, a physician, a radio engineer, many housewives, a mathematics teacher, a steel worker, a taxicab driver, two retired capitalists, a great variety of business men, and many professional musicians. This list by no means exhausts the possibilities. And the fact that many a professional orchestra player and soloist turns to quartet playing as a hobby and a means of recreation reveals, as does no other fact, the quality of musical pleasure that chamber music brings in its wake.

The adult who once played a flute, an oboe, or a clarinet has a similar opportunity to engage in ensemble playing, although the literature for woodwind combinations is probably not as large as that for strings. But he is fortunate in another sense, for many works in this literature can be played by other instruments than those for which they were written. The phrase "flute or oboe" is often found in music for woodwinds, and flexible instrumentation is a general characteristic. Music for two flutes (or oboes) and two clarinets, for example, is often suited to a clarinet quartet. Or a violin may supplant one of the upper parts. Trios, quartets, and quintets—with and without piano—exist in sufficient numbers to make the amateur woodwind player's lot a happy one.

And, on a higher level of proficiency, a few works for combinations of wind and string instruments can provide high moments in the life of the ensemble enthusiast. The quintet for clarinet and strings, by Mozart; a similar work by Brahms; the septet by Beethoven, for three winds and four strings; the octet by Schubert, for three winds and

five strings; the quartets for flute and strings, and one for oboe and strings, by Mozart; the trio for flute, violin, and viola, by Beethoven—these are but a few of the works which chamber-music literature contains. All can become sources of real musical enjoyment for those who play them in their homes.

"This is all very well," says the reader whose background includes no instrumental or vocal training at all; "but what am I to do, I who can't play or sing anything?" Even such a person may taste the joys of ensemble playing. For a musical instrument (not merely a toy), which can be played after a few weeks of practice, exists expressly for him.

This instrument is available in several sizes (soprano, alto, and tenor, most usually), and enjoys a large repertoire of respectable eighteenth-century ensemble music. It is known variously as the recorder, the block flute, the fipple flute, and the vertical flute; its ancestry goes back several hundred years, and for much of that time it was the mainstay of instrumental composers. If you can read music at all (and musical notation is not as difficult as it seems to be) and have even a rudimentary rhythmic sense, apply yourself to the recorder for a few minutes a day, and be delighted at the speed with which you too may become a chamber-music player.

Let us now return to the place of children in this matter of home music-making. Ensemble activity of the kind we have been discussing in the above paragraphs may seem remote from our children at the moment. We may wish for an immediate approach so that no time will be lost. Fortunately, there are other levels of musical activ-

ity which are within the reach of children; they can serve as stepping stones to the more elaborate levels and can make possible a degree of musical enjoyment that is far greater than their degree of musical complexity.

Consider for a moment so widespread an activity as the singing of simple Christmas carols. For a few weeks in December our children's lives are filled with the dozen or more carols which we too have sung since childhood. The carols are rehearsed in school, heard on radio programs for a week or two before Christmas, and they ring out from neighborhood church steeples as the holiday season approaches. An occasional half-hour during that season, in which the children join with the grown-ups before the fireplace, at the table, or around the radio, can work wonders in furthering the child's interest in group singing. Let this be followed, at proper seasons, with Easter carols or with a few simple birthday songs; augment this interest by incorporating into the family's activities a sung grace before meals—your minister or choirmaster can suggest a number of sung graces to you—and the groundwork will be laid for your child's happy future in the world of enjoyable singing.

What parent has not wished for some device to bridge over certain difficult moments in the day: the hectic dinner hour with the children, for example, or the few minutes before bedtime. At such times the singing of rounds or canons, in which the children can and will take lusty part, may provide that device. Old standbys such as *Three Blind Mice, Scotland's Burning,* Mozart's *Alphabet Song,* and many others are available; we remember them, and our children are learning them in school these days. The

musical pleasure a well-sung round brings with it is only part of the benefits; the feeling of family solidarity, of *belonging* with the grown-ups and being able to do things with them, is of the greatest possible importance to children.

Our interest in our children's vocal activity can go further. Primary schools today are filled with music; every grade level has its own songs, which the children sing often and loudly. Being asked to sing by his parents brings a glow of pride to a child; you at once encourage his musical interest, bring him closer into the family circle, and warm his heart when you ask him to demonstrate or perform what he has learned. School-music material is, by and large, of good quality; it can be brought home to provide another simple musical activity whose results, in the direction of strengthening a wholesome interest in group singing, will enliven and gladden your child for years to come.

Many parents are fortunate in being able to provide instrumental music lessons for their children. Often such lessons are carried on in a vacuum, as it were; no bridge is constructed from them to the child's total musical experience, and the lessons lose much of their effectiveness. Everyone knows of people who "took piano" or violin or some other instrument in their formative years and who have failed to find a connection between that earlier music study and present-day musical activities or interests. Today, with great varieties of musical experience to be had in public schools, our children need but a small amount of guidance to be insured of that valuable connection.

Consider, for example, a child who takes piano lessons.

He will be sure to find some of his school friends in the same music teacher's class; he will most likely be at the same level of attainment, and perhaps working on the same repertoire. If, now, he and his friends meet together in your home on an occasional afternoon to play over their respective pieces, to hold an informal recital, and to compete in a mild way, their work will improve and their teacher will be delighted. Above all, their attitude toward music and toward its place in the home is bound to be affected for the better. A bit of simple duet playing—your child's teacher can supply reams of material—will lay the groundwork for a healthy attitude toward ensemble activities, and will prepare the way for the sight-reading skill which is essential to real happiness in music.

Older children, many of them, will find themselves playing in high-school bands and orchestras. One might believe that such large groups cannot be made to connect with music in the home; in a sense, that belief is valid. But small sections of those groups can meet in each others' homes and create an ensemble atmosphere. The orchestra and band music may, most usually, be taken home for practice. Let your child with his clarinet invite a few of his school friends with their flutes, saxophones, horns, or violins; let them rehearse and play through their school-music repertoire in the small ensemble that has resulted from the invitations. Several worthwhile results may be expected.

Perhaps the most important result is again the attitude which develops toward an activity, any activity, in the home. The children will find the playing socially enjoyable. They will come to feel that music-making is a natural

activity in which they can all take part, and that it emanates from a home situation. What normal child is not eager, even anxious, to bring his friends into his home? What child is not proud to be a member of a group, and to be in a position of leadership in that group? The enjoyable by-products of their group activity at school are brought into the home; as a consequence, the position of the home as a source of enjoyment is enhanced.

At first sight, and to a sensitive ear, the musical results of such section rehearsals may seem negligible. There may seem to be little profit in combining half-a-dozen instruments in a performance of inner parts, or subordinate parts, of a larger score. The principal melodies may be missing, along with many of the complete harmonies which are produced by the total group. But certain other values can emerge; chief among them is the matter of rhythmic stability.

In a large group the conductor is at hand to set a steady tempo, to give cues for the various instrumental entrances, to admonish, and in effect to make it unnecessary for the individual players to count their measures too closely; and there is usually someone in the section who does count accurately, who knows the entrances, and on whom the rest of the section leans. These facts, unfortunately, make many high-school orchestra and band members rather unreliable rhythmically whenever the conductor is not present to beat time for them. Now, in the small ensemble which has gathered in your living room no conductor is present; each player must depend upon his own rhythmic sense if musical chaos is to be averted.

If a player's rhythmic sense is undeveloped, there is no

finer way to bring it to life than to play ensemble music. With no one to lean on, musically speaking, and with no conductor to give him cues, the player must count for himself. It becomes a matter of pride to count measures correctly and to contribute to a euphonious whole. Rhythmic stability is an inevitable by-product of such small-ensemble activity. And rhythmic stability is one of the most important elements of musical performance.

A personal note must be injected here. During a long experience in coaching small ensembles of many kinds, made up of students at many different levels of proficiency, I can recall only one student whose reliability in rhythmical matters did not increase greatly. The rhythmic sense is, apparently, latent or undeveloped; seldom or never is it completely absent. And ensemble activity brings it to the surface, for in that field rhythm is of first importance. Further, when a student possesses a well-defined rhythmic sense the other factors of musicality are not beyond reach; when that sense is undeveloped no other musical attainments are of much use.

Finally, when an attitude toward ensemble playing and a sense of rhythmic stability are developed, the way is open for the most rewarding of all musical experiences: the playing of chamber music. A vast literature exists of compositions for almost every conceivable instrumental combination: piano with strings, with woodwinds, with brasses; strings alone, woodwinds or brasses alone; strings and woodwinds, woodwinds and brasses; instruments and voice, and vocal combinations with instrumental obbligato. Most of these are found in combinations for two to ten players.

The amateur chamber-music player, he who plays solely for the enjoyment that ensemble playing brings to him and his friends, enters upon one of the oldest traditions in music. For chamber music was, from the fifteenth century, synonymous with home music. It is only since the early 1800's that professionalism has existed in that field; but even since that time amateur chamber music has continued to flourish. The pure enjoyment that chamber-music playing brings is perhaps the greatest reward for being interested in music. And that enjoyment can become part of our gifts to our children.

The author can well anticipate some of the reactions the above paragraphs will bring forth; and he will agree with many of them. What parent, for example, can take the time and expend the energy necessary to make such a musical atmosphere possible in his (more likely, "her") home? What parent, possibly untrained in music herself, can provide the necessary guidance along the lines of practice habits, musical materials, and musical results? Real difficulties exist in creating a musical atmosphere in the home; this discussion may seem to be in the realm of unattainable ideals. But dare any parent not work in that direction?

One may argue that civilized life today is possible without any considerable recourse to music; that a few concerts here and there, and an occasional music broadcast, are sufficient for our children. It is possible, of course; but civilized life is made more bearable, is enriched, and is provided with a source of emotional stability when music becomes an important part of it. Of the large quantities of music that exist, much appeals only to the lower emo-

tions, makes only a sensuous effect, and contributes little to rich living. Such music is the stock-in-trade of the amusement merchants. Our children are exposed to that music. Dare we be content to let them remain on the taste level which its assimilation represents?

Quite aside from the cultural or ideal values which a musical atmosphere brings with it, there are many other values as well. What perceptive parent does not realize the evils that overuse of the radio and excess reading of comic books presents to his children. Strict discipline and rationing of these activities may remove the immediate problem; but they will not provide worthwhile substitutes. Every wise parent knows that discipline becomes less of a problem if attractive substitutes can be found for the forbidden activities. When the child realizes how much pleasure the new activity carries with it, the old one loses its appeal. And among such new activities, those which grow out of a musical atmosphere in the home are especially efficacious.

Music is more than a source of enjoyment, however. Many teachers and far-seeing parents realize how beautifully an interest in music may become a powerful tool in character development. Ensemble activity has been spoken of as contributing to the sense of rhythmic stability, or rhythmic reliability. There is considerable evidence, based on the close observation of many students, that reliability in musical matters goes hand in hand with social reliability. The musical attitude out of which solid rhythm emerges is compounded of keen self-observation, concentration on the problem at hand, and flexibility of thinking. When those attributes are once developed in a musi-

cal context, they can and do become attributes of the child's social consciousness. Again, I speak from long observation of many students, and can testify to the close relationship between musical characteristics and social ones.

An ensemble cannot be successful in the presence of over-developed egotism. No ensemble, professional or amateur, can thrive if all its members go their individual ways. The essence of playing together lies in co-operation. The mutual give-and-take, the subordination of self at proper moments, the rise to leadership at other moments, the awareness of what the others are doing, and the desire to help them do it—these are the necessary states of mind in ensemble playing. Having found the necessity of co-operating, and having tasted the rewards of that attitude, the adolescent incorporates that trait into his daily life.

In all musical activities, whether they be solo, ensemble, or conducted group, the element of accuracy must be present. No performance can be even adequate if accuracy is left out of account. Accuracy of fingering, of intonation, of rhythm, of tonal attack and release, of interpretation in small and large detail—these are but a few of the elements with which the player must concern himself. And as in the development of other characteristics, when musical accuracy becomes a habit accuracy in other endeavors is not far away. In the same sense one might list imagination, sensitivity, and resourcefulness as additional character traits which may be expected to carry over from musical activities to all other fields.

What, now, is in store for your child if you have been able to create a musical atmosphere in your home? First,

perhaps, is a keen early interest in the large field of amateur music-making—both in the home, as discussed above, and in the community. The positive values that accrue from this type of music are many; one might list a dozen or more. But one cannot know what real pleasure may be found in that field until one has taken part in it. Whether it be in the community orchestra or chorus, the corresponding organizations in school or college, or the trio and quartet in the home, the rewards are large. No concern with professional standards of polish need divert the amateur musician; no worry about advancing his career or meeting competition need wrinkle his brow. He can give himself wholeheartedly to the making of his own music; he can enjoy the company of like-minded enthusiasts. And he can know that he has found a hobby which will never pall, which can never be exhausted, and which will provide a source of emotional stability and cultural interest throughout his lifetime.

Then, having matured and having taken part in making his own music, he can enter the world of the adult concert-goer on a high level. He knows something of the music's construction and of the musician's problems. He has learned to listen to others by listening to himself. He can now fully appreciate the qualities of professional playing which casual listeners are unaware of, and can properly evaluate the elements of artistic performance. In a word, his concert-going will be significant, enjoyable, and profitable from its very outset. He will be in a position to hear music in its totality and to respond to it with his entire spirit. The sensory, spiritual, and intellectual aspects of

music will lie open for him, and his emotional life will forever be the richer for having become sensitive to those varied aspects. How better can we endow our children! We have given them a passkey to the world of music, whose manifold treasures caused us to become concert-goers in the first place.

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Ensemble Music

THE following lists of vocal and instrumental ensemble music are by no means complete. They are designed solely for the reader of Chapter 11, to aid him in finding music suited to his purposes. The vocal works are, in the main, unaccompanied; the majority of them can be sung by a solo quartet as well as by a full choir of mixed voices. With a few exceptions, the instrumental works are those which amateur players can perform with pleasure; their quality is none the less, for all that.

NAMES AND ADDRESSES OF PUBLISHERS

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E. C. Schirmer—E. C. Schirmer Co., 221 Columbus Ave., Boston, Mass.
G. Schirmer—G. Schirmer, Inc., 3 E. 43d St., New York 17, N. Y.

ABBREVIATIONS

bsn.—bassoon	fl.—flute	p.—piano
cb.—bass	h.—horn	va.—viola
cl.—clarinet	ob.—oboe	vc.—cello
Eh.—English horn	org.—organ	vl.—violin

VOCAL ENSEMBLE

Arcadelt, Jacob
Love's Burning Passion. Kalmus.
Bach, Johann Sebastian
Bach Chorale Book (contains 87 chorales). Gray.
Come, O Lord. MPHC.
Come, Sweet Death, ed. by Aschenbrenner. Fischer.
The King of Heaven. MPHC.
Twenty-five Chorales, Book I. E. C. Schirmer.
Twenty-eight Chorales, Book II. E. C. Schirmer.
Twenty-five Chorales, Book III. E. C. Schirmer.
Byrd, William
Ave, Verum Corpus. MPHC.
Sacerdotes Domini. E. C. Schirmer.
Choral Classics from Renaissance to Baroque (sacred and secular), ed. by Lehmann Engel. Vol. I, French-Netherlands

Music; Vol. II, Italian Music; Vol. III, English Music; Vol. IV, German Music. Flammer.

Four French Chansons of the Sixteenth Century, ed. by Hans T. David. Music Press.

Gibbons, Orlando

Almighty and Everlasting God. E. C. Schirmer.

O Lord, Increase My Faith. Gray.

Trust Not Too Much. Kalmus.

Hassler, Hans Leo

O Sing Unto the Lord. Flammer.

Take Care. Kalmus.

Lasso, Orlando di

Good Day, Sweetheart. Ditson.

I Know a Maiden. E. C. Schirmer.

Matona, Lovely Maiden. Flammer.

Timor et Tremor. MPHC.

Weary, My Heart with Thee Doth Plead. Ditson.

When My Husband. Kalmus.

Morley, Thomas

Come, Lovers, Follow Me. Kalmus.

Palestrina, Giovanni Pierluigi da

Adoramus Te. MPHC.

By the Banks of the Tiber. E. C. Schirmer.

Sicut Servus. Flammer.

Sing and Praise Jehovah. G. Schirmer.

Tenebrae Factae Sunt. Boston.

Purcell, Henry

In These Delightful Pleasant Groves. MPHC.

Nymphs and Shepherds. MPHC.

Vittoria, Tomas

Ave Maria. MPHC.

Jesu, Dulcis Memoria. E. C. Schirmer.

O Magnum Mysterium. G. Schirmer.

Wilbye, John

Adieu, Sweet Amaryllis. Kalmus.

Love Not Me. Kalmus.

INSTRUMENTAL ENSEMBLE

Bach, Johann Christian

Quartets, Op. 8, Nos. 1, 3, and 5, for fl. (or ob. or vl.), vl., va., and vc. Baron.

Bach, Johann Sebastian

Fifteen Terzetti, arr. for 2 vl. and va. International.

Sonata, C major, for 2 vl. and p. International.

Sonata, G major, for fl., vl., and p. International.

Bach, Karl Philipp Emanuel

Trio Sonata, G major, for 2 vl., vc., and p. G. Schirmer.

Beethoven, Ludwig van

Septet, Op. 20, for vl., va., vc., cb., cl., bsn., and h. Peters.

Trio, Op. 25, for fl., vl., and va. International.

Trio, Op. 87, for 2 ob. and Eh. Boosey & Hawkes.

Boccherini, Luigi

Two Trios, for 2 vl. and va. Music Press.

Three Trios, Op. 9, for 2 vl. and va. International.

Corelli, Arcangelo

Six Chamber Sonatas, Op. 4, for 2 vl. and p. International.

Frescobaldi, Girolamo

Suite, D major, for 2 vl. and p. Elkan.

Handel, George Frederick

Four Trio Sonatas, Op. 2, Nos. 4, 6, 8, 9 (pub. separately), for 2 vl., vc., and p. International.

Leclair, Jean-Marie

Six Trio Sonatas, for 2 vl., vc. ad lib., and p. Music Press.

Mozart, Wolfgang Amadeus

Seventeen Trio Sonatas, for 2 vl., vc., and org. or p. (Vols. IV and V with additional wind instruments). Pub. in 5 vols. Music Press.

Sixteen Early Quartets (includes two for fl., vl., va., and vc.; one for ob., vl., va., and vc.; thirteen for 2 vl., va., and vc.). Kalmus.

Mozart, Wolfgang Amadeus

Ten Famous Quartets and Eine Kleine Nachtmusik, for 2 vl., va., and vc. Kalmus.

Schubert, Franz Peter

Octet, F major, for 2 vl., va., vc., cb., cl., bsn., and h. Peters.

Tartini, Giuseppe

Two Sonatas, for 2 vl. and vc. International.

Ulrich, Homer, ed.

Masterworks for Woodwinds (five instruments, various combinations). Boston.